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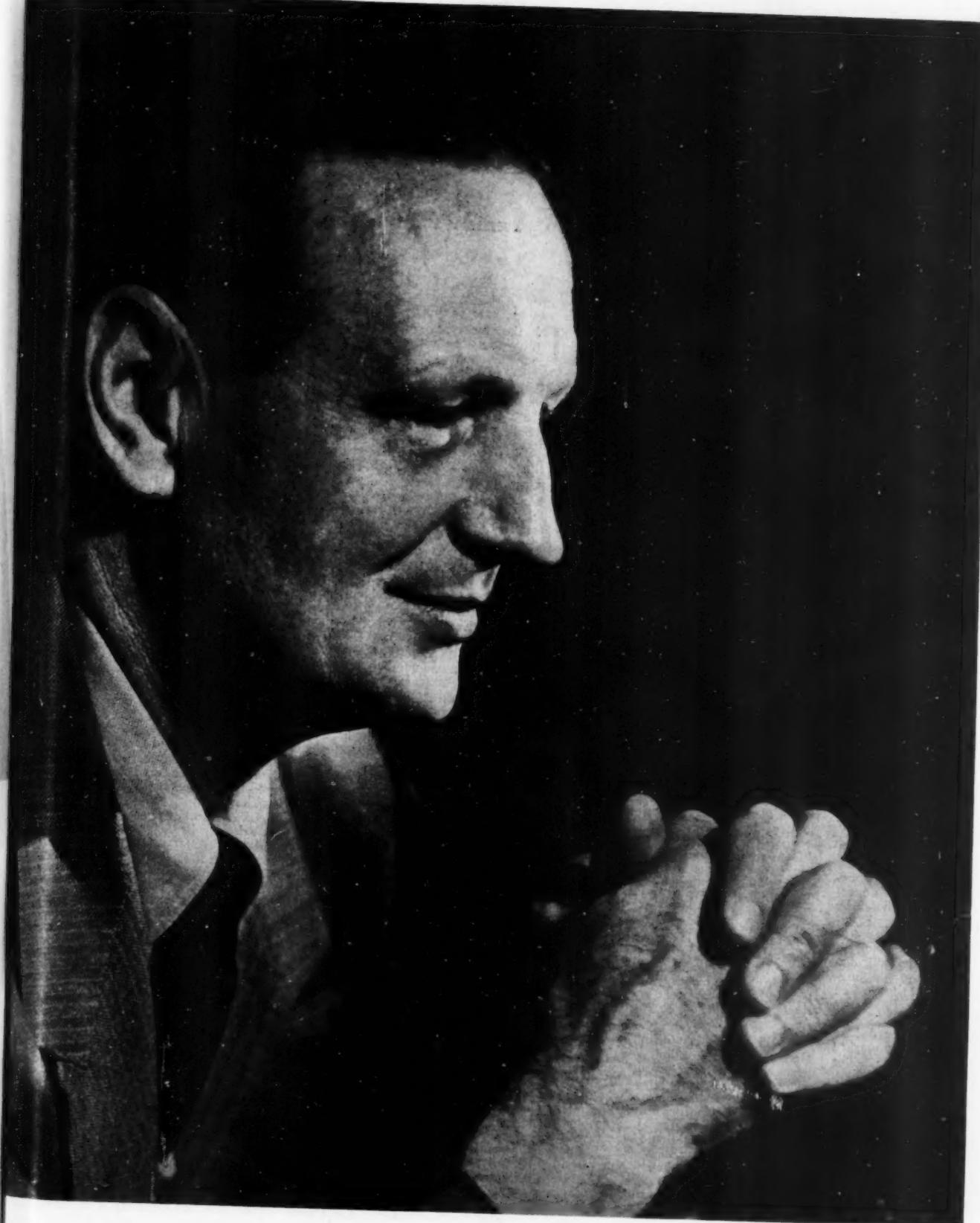
ART AND MUSIC

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WILLIAM PRIMROSE



Aerial view of Red Rocks Amphitheatre

32nd season at Hollywood Bowl

begins with Bruno Walter conducting

By ALBERT GOLDBERG

Los Angeles

HOLLYWOOD BOWL opened its gates on July 14 for its 32nd season, with Bruno Walter conducting the Los Angeles Philharmonic in a Beethoven-Wagner program. An audience officially tallied at 7,800 heard the noted conductor give his usual warm and devoted readings of Beethoven's Egmont Overture and Pastoral Symphony, and Wagner's Siegfried Idyll and the Prelude and Love Death from *Tristan und Isolde*. Margaret Harshaw, making her first appearance here in the guise of a dramatic soprano, offered well-controlled readings of Beethoven's *Ah, Perfido!* and the Liebestod.

For the new season the grounds of the Bowl have been beautified by additional landscaping; several new structures have been erected, and for the first time the orchestra members are playing in summer formals.

Signaling a new policy that will fairly liberally sprinkle the season's programs with compositions by American composers, George Antheil's overture *McKonkey's Ferry* was chosen by Izler Solomon to open the second concert, on July 16. It is a descriptive work, cleverly orchestrated, and it conveys something of the chill discomfort and the courage of Washington's men in crossing the Delaware on Christmas night, 1776. Mr. Solomon's major work was Brahms's Second Symphony, which he accorded a leisurely, well-spaced reading, marked by thoughtfulness and feeling. The soloist was Isaac Stern, whose fiery style and complete command of the demands of the Beethoven Violin Concerto made his interpretation an ardent one.

Mr. Solomon also conducted the first concert of the second week, on July 21, this time listing Norman Dello Joio's *New York Profiles* as the native composition. Vividly performed by the conductor and orchestra, this proved to be an extremely effective work, relying not so much on its programmatic associations as

evoking the emotional quality of the scenes portrayed. The conductor also gave an appropriately light-hearted reading of Prokofieff's Classical Symphony, and a highly emotional one of Tchaikovsky's *Romeo and Juliet*. Grant Johannesen played the Brahms B flat Piano Concerto in a competent manner, with a somewhat limited range of tonal color that was in good taste, and with not much excitement.

A concert performance of Bizet's Carmen on July 23 proved to be a surprise, for as conducted by Jan Popper it achieved a freshness of musical effect and dramatic impact that it seldom finds nowadays in the average routine opera-house performance. Claramae Turner sang the title role with remarkable skill, coloring her tone to each syllable and creating a full-length characterization by vocal means alone. Eugene Conley has seldom sung so well as he did in the role of Don José. Dorothy Warenkjold was a delightful Micaëla, and the rest of the cast fulfilled their duties admirably: Stephen Kemalyan as Escamillo, Jan Gbur as Zuniga, Phyllis Althof as Frasquita, Barbara Patton as Mercedes, Henry Reese as Dancairo, Monas Harlan as Remendado, and Howard Chitjian as Morales. A new, singable and thoroughly idiomatic English translation by Henry Reese was used.

The first of the Saturday night Pops, on July 18, was a Kern-Hammerstein concert conducted by Johnny Green. In the first half of the program selections were heard from *Roberta*, *The Girl from Utah*, *Music in the Air*, *Sweet Adeline*, *Swingtime*, and *Very Warm for May*. The latter half of the program was devoted to a concert presentation of the favorite numbers from *Show Boat*, with narration by Conrad Thibault, who was also one of the vocal soloists. Others taking part were Dorothy Warenkjold, soprano; Katherine Hilgenberg, contralto; William Olvis, tenor; and the Hollywood Bowl Chorale, Jaye Rubanoff, director.

WEST AND EAST: A

Red Rocks and Central City

summer series open in Colorado

By QUAINTE EATON

Denver and Central City

IN the fantastic setting of jutting sandstone rocks in Denver's outdoor amphitheatre, the New York City Ballet inaugurated the seventh season of summer concerts by the Denver Symphony at Red Rocks on July 2. This great bowl, in this writer's opinion the most beautiful and spectacular in America, was at its best on the cool July evening, with its surroundings of awesome antiquity and the breathtaking view of the lights of Denver in the background. The ballet gained in mystery and charm in this setting. Particularly effective were *Swan Lake*, *La Valse*, and the *Pied Piper*. The subtleties of *Lilac Garden* may have been somewhat lost in the vastness of the stage, but the poignant music of Chausson's *Poème* carried its own appeal, played by Walter Eisenberg, concertmaster of the Denver Symphony.

The following night, the gifted young troupe gave another program consisting of *Serenade*, *Filling Station*, *Pas de Trois*, and *Symphony in C*. All of the leading dancers in George Balanchine's company were on hand to score individual triumphs. For these two occasions, Saul Caston, the orchestra's permanent conductor, gave over the baton to Leon Barzin, the regular ballet conductor.

Mr. Caston took over at the next concert, a Kern-Hammerstein program with Lanny Ross and Lillian Murphy, on July 10. Subsequent programs featured James Melton, on July 17; Helen Traubel, on July 24; and Jesus Maria Sanroma, on July 31.

A new production of Bizet's *Carmen* and a fresh mounting of Nikolai's seldom-heard *The Merry Wives of Windsor* are attracting audiences to the Central City Opera House, high up in the Rocky Mountains, and providing considerable material for discussion.

Carmen, with which the season opened on June 27, has been the cause of the hottest arguments. This production, which virtually restores the opera to the *Opéra-Comique* version first envisioned by Bizet, represents Herbert Graf's realization of a project that has long concerned him. It embodies much of the spoken dialogue of the original in a translation by Paul Green, who was enlisted by the Metropolitan Opera stage director as a partner in the venture.

In place of the accompanied recitations that were added for the Paris *Opéra* performance, we heard dialogue that amplified and deepened the

character of Don José, who assumed far more importance in Mérimée's novel than he is accorded in the opera. His reason for entering the army—to secure enough money to maintain his mother's farm—instead of becoming a priest as he had intended, his honorable refusal to use a gold piece and a saw Carmen sent him in prison, and the conflict between his soul and his passion for the gypsy are made clear in these passages.

What is startling is the introduction of an entirely new scene, which Mr. Graf admits is a liberty and attempts to justify on the ground that it reinforces José's character and explains his motives. This scene takes place in a Seville church, the gloom of which is dominated by a huge cross outlined in lights. José comes to ask a priest to say a Mass "for a soul unfit to die", anticipating his murder of Carmen. Mr. Green translated this passage from Mérimée. Although the scene realizes its objective, its effect on first hearing was disagreeable, since it interrupts the musical plan and the dramatic arch of the opera. The scene's flavor can best be gauged by the fact that *La Cuisine de Castellet* (the *Agnus Dei*) from Bizet's incidental music to *L'Arlésienne* accompanies it. Whether the scene should be retained in another production—and I understand that there have been several offers to repeat the Graf-Green version elsewhere—has not even been decided by Mr. Graf himself.

Mr. Green's translation is generally serviceable, but it is also objectionable on several counts. Even if it does follow the French exactly, it seems brutally colloquial now and then. At one point José says, "What a nerve she's got . . . women are like cats . . . pay no attention and they're all over you when you don't call them. Oh, brother!" Such passages are, of course, minutiae in a larger accomplishment that should not be disregarded because of them.

The production was designed by Donald Oenslager, and again, as in the *La Bohème* last year, he has come up with a beautiful third-act set due to his use of a scrim curtain. The smugglers' hideout can be seen dimly behind the gauzy drop; a bridge crosses the scene high at the back, and a little cabin is nestled in the mountain wall at one side.

The geographical problem of the arena, inside and out, was solved by the fourth-act set as no other in my experience has done it. The view is of a passageway between sections of

(Continued on page 30)

F: A BUSY SEASON

Chamber-orchestra concerts

inaugurate 1953 Berkshire Festival

By CYRUS DURGIN

Lenox, Mass. HE third and final pair of concerts in the preliminary series of the 1953 Berkshire Festival brought the only elements of novelty to be experienced at Tanglewood before the opening of the main series by the full Boston Symphony. These were Lukas Foss's *A Parable of Death*, conducted by the composer on Sunday, July 26, and the *Theresien Mass* of Haydn, given in the Theatre-Concert Hall the night before.

This was the Berkshire premiere of Foss's work, for which the Narrator, as at the previous performances in Louisville, New York, and at the Ojai Festivals in California, was Vera Zorina. John McCollum sang the tenor solo; the orchestra, as in all of the preliminary series, was drawn from the Boston Symphony; and the chorus was that of the Berkshire Music Center.

A Parable of Death obviously impressed the large audience, and it is surely a score of power and beauty, if also of sluggish motion. The ancestry of the music goes back, in terms of over-all form, harmonic idiom and the expressive style in general, to Gustav Mahler. Chorally the work goes back to Bach by way, as some think, of Brahms. Nonetheless, Foss has written in a contemporary idiom, if not one indisputably personal. His technique of orchestral and choral writing shows a large advance over his previous work.

Miss Zorina spoke with a real nobility and poetic eloquence the verses of Rainer Maria Rilke, which, in the English translation, are much more prose than poetry in effect. Occasionally she had too much competition from the orchestra, but for the most part her enunciation was clear and easily understood. Mr. McCollum sang the rather stylized vocal solo with fine warmth of feeling and an expansive ease of style and vocal technique. Mr. Foss's conducting, since he is no stranger to the baton, may be regarded as definitive. Certainly it was commanding and the total result moving. The chorus proved to be admirable.

This concert was transferred from the Theatre-Concert Hall, the traditional home of the first three pairs of concerts, to the Music Shed because the first part, conducted by Charles Munch, musical director of the Boston Symphony, was broadcast over the CBS network. Mr. Munch presented, at the peak of his style, Strauss's *Divertimento* after Couperin, Ravel's own orchestration of four of the pieces from *Le Tombeau de Couperin*.

perin, the Classical Symphony by Prokofieff, and the youthful and masterful *La Crédation du Monde* by Milhaud. It was notable that Mr. Munch took the prelude and forlorn Ravel's jewelled score much slower than do most conductors. This brought increased clarity of detail at the sacrifice of logical motion. In every case, performance represented the virtuosity at its most spectacular of the participating members of the Boston Symphony.

Haydn's *Theresien Mass*, practically unknown in the country, afforded complete enjoyment. It is a lovely and noble score, if not one of the world's great masterpieces. For it, Hugh Ross had prepared the Berkshire Music Center Chorus down to the last eighth note, and they sang with a truly thrilling quality of tone and brave style.

The quartet of vocal soloists, also Berkshire Center students, consisted of soprano Lois McCauley, contralto Beatrice Krebs, Mr. McCollum in the tenor part, and bass Lee Cass. For blend of voices, for superiority of ensemble, I really think they were the finest group of vocal soloists, in a choral-orchestral work, that I have heard in more than twenty years of music reviewing.

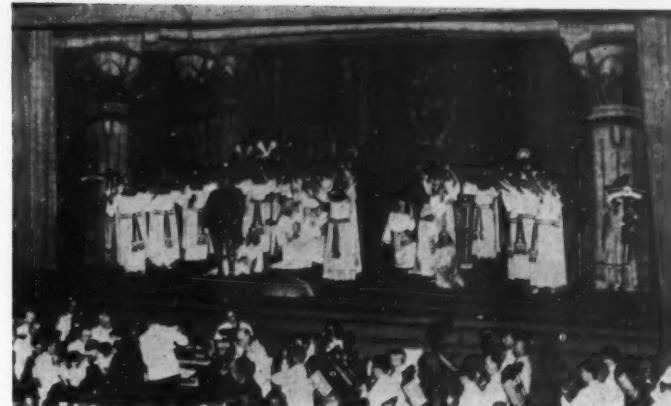
Mr. Ross conducted the Mass, and it went superbly, though for the life of me I cannot understand how the orchestra, which could not have had too many rehearsals of the work, managed to follow his peculiar and at times nonexistent beat. But Boston Symphony men are equipped to pass miracles.

Charles Munch conducted the earlier numbers of the program, all by Haydn and given to the symphonies in C minor, No. 95, and the "Military," which is No. 100. The C minor received a good reading, but the "Military" was given a glowing, superlative performance that was close to perfection.

The Saturday audience numbered 4,400, that on Sunday 4,450. These figures brought the total attendance during the preliminary series to 26,150, the biggest in Berkshire Festival history.

An austere program, devoted to five of Bach's Brandenburg concertos, drew an audience of 4,200 on the evening of July 11 to the first concert of the festival. This represented an increase of 400 over last year's record opening-night attendance — an indication of the growing attraction of the

(Continued on page 19)



Fausto Cleva, artistic director of the Cincinnati Summer Opera, conducts the opening-night performance of *Aida*, in which Herva Nelli, Claramae Turner, Kurt Baum, and Nicola Moscona were heard in the leading roles

Aida is initial presentation

of opera season at Cincinnati Zoo

By MARY LEIGHTON

Cincinnati PERFORMANCE of *Aida*, on June 28, opened the Cincinnati Summer Opera's 32nd season at the Zoological Gardens. Four weeks of performances were scheduled, but a fifth week was to be added if attendance warranted. Of the twelve operas presented, *Aida*, *Rigoletto*, and *La Bohème* were given two performances each during the first week; *The Merry Widow*, *Samson and Delilah*, and *Carmen* in the second; *Lucia di Lammermoor*, *Madama Butterfly*, *Salomé*, and *The Secret of Suzanne*, the third; and *La Traviata*, *Andrea Chenier*, and *Faust*, the fourth. None were new to the repertory, but *Salomé*, *The Secret of Suzanne*, *Andrea Chenier*, and *Samson and Delilah* were revived after absences of several years.

Robert L. Sidell continued as managing director, Fausto Cleva as artistic director, Anthony Stivanello as stage director, and Lucien Prudeaux and Lydia Arlova, solo dancers, were in charge of the ballet. Conductors new to the company were Giuseppe Bamboschek, Pietro Cimara, Anton Coppola, and Tibor Kozma. Returning conductors, in addition to Mr. Cleva, were Peter Paul Fuchs, Mario Mazzoni, and Ignace Strasfogel. Singers making their first appearances here were Ann Ayars, Ethel Barrymore Colt, Elizabeth Devlin, Barbara Gibson, Maria Leone, Brenda Lewis, Herva Nelli, Patricia Raymond Miller, Ruth Thorsen, Cesare Bardelli, Michael Crowley, and Richard Torigi. As in previous years, the orchestra was made up of fifty members of the Cincinnati Symphony.

In spite of showers that fell forty minutes before curtain time on opening night, a near-capacity audience came out for *Aida*. The excellent cast included Miss Nelli, who was strikingly authoritative in her singing and acting of the title role. Vocal warmth, brilliance, and subtlety, as well as tranquility of approach and authenticity of style, contributed to her success. Claramae Turner's voice seemed particularly suited to the demands of the part of Amneris, although she forced it occasionally to convey emotional stress. Kurt Baum, as Radames, sang gloriously enough to make one forgive his wooden acting. Giuseppe Valdengo, a first-rate Amonasro, disclosed a vivid personality and sang with commanding expression. Nicola Moscona filled the part of Ramfis with dignity, poise, and unerring vocal style. As the King, Maurice Mandell showed that

his vocal stature had improved. Miss Miller, one of this year's Aria Auditions winners, imbued the Priestess' lines with the proper exotic flavor, and George Tallone did well with the part of the Messenger.

Mr. Cleva's masterly conducting of *Rigoletto* was the high point of the first week, and it was especially praiseworthy because he hurdled the pitfalls attendant upon the debut of a singer in a principal role. Barbara Gibson, who made her first appearance as Gilda, showed that although her voice was pleasing, she had neither the vocal stature to cope successfully with Verdi nor the stamp of operatic experience. Sympathy was with her in her uneasy moments, however, since her debut coincided with an evening of sweltering heat. It was difficult even for the veterans who have accustomed themselves to Cincinnati summers.

Robert Weede, as *Rigoletto*, was both vocally and histrionically superb; to date, his achievement with the role has not been surpassed here. Eugene Conley's Duke was irreproachable because of his gorgeous voice, expert musicianship, and meaningful stage deportment. Lydia Ibarrondo's *Madalena* was vital and colorful, and William Wilderman's *Sparafucile* was vividly acted. The remainder of the cast included Michael Crowley, another Aria Auditions winner, who—as Count Ceprano—made an exceptionally good appearance and demonstrated stage confidence of a degree rarely found in operatic beginners.

Mr. Coppola made his debut as conductor of *La Bohème*. The performance was high-powered and pleasing but not particularly distinguished. Young Mr. Coppola's incisive, musically conducting made for an authoritative, well-paced reading, characterized by exact, if not always elastic, phrasing. Stella Roman was much the same as heretofore, acting and singing the part of Mimi in the grand manner. Her luxurious voice was able to soar over the heaviest orchestral sound. As Rodolfo, Brian Sullivan sang with fervor and acted naturally. Mr. Bardelli, a newcomer, was Marcello. His voice was pleasant and his stage manner winning. William Wilderman's Colline indicated that he was well equipped to fill the shoes of Virgilio Lazzari, a strong favorite here for many years before he retired in 1952. Helen George was a top-notch Musetta, with her captivating stage manner and singing. Wilfred Engelmann was Schaunard; Alessio De Paolis, Benoit and Alcindoro.

Highlights of the News

DOMESTIC:

- Bruno Walter conducts Los Angeles Philharmonic in opening concert, July 14, of 32nd season of **Hollywood Bowl** in Los Angeles (Page 2).
- New York City Ballet is initial attraction, July 2, of seventh season of concerts at **Red Rocks** amphitheatre, sponsored by the Denver Symphony. Controversial production of *Carmen* launches **Central City** festival, June 27, with Nicolai's *The Merry Wives of Windsor* as alternating opera for the summer (Page 2).
- Charles Munch leads members of Boston Symphony in the first program, July 11, of the 1953 **Berkshire Festival** at Tanglewood (Page 3).
- The 32nd season of opera at **Cincinnati Zoo** begins with a production of *Aida* on June 28 (Page 3).
- The July 4 weekend brings the start of the 25th season of **Esplanade Concerts** in Boston, conducted, as they have been from the beginning, by Arthur Fiedler (Page 8).
- George Antheil's **Volpone** is given New York premiere, July 7, by **Punch Opera** (Page 8).
- Six-week season at **Lewisohn Stadium** ends on Aug. 1 (Page 10).

FOREIGN:

- Cherubini's *Medea* and Prokofiev's *War and Peace* among operas given at **Florence Maggio Musicale** (Page 5).
- Oslo is scene of 1953 sessions of **International Society for Contemporary Music** (Page 6). Norway honors Grieg with annual festival at the composer's home, **Bergen** (Page 6).
- Third **Sibelius Festival** is held, June 10 to 18, at Helsinki (Page 6).
- Berg's *Lulu* is staged at Essen and the revised version of Hindemith's *Cardillac* at Frankfurt (Page 7).
- Musical events, beginning June 3, add to celebration of **Stockholm's 700th anniversary** (Page 7).
- Orchestras of **Sydney** and **Melbourne** plan exchange concerts (Page 14).
- **Israel Philharmonic** continues actively under guest conductors (Page 19).
- The **Triumph of Aphrodite**, the final work in Carl Orff's trilogy, *Trionfi*, is offered at Stuttgart by Württemberg State Opera (Page 20).
- Four guest conductors lead **National Symphony of Mexico City** during 1953 spring season (Page 23).
- **Titta Ruffo** dies in Italy on July 6 at the age of 76 (Page 24).
- American artists and ensembles participate in **Vienna Festival** in June (Page 25).
- **Cape Town Municipal Orchestra**, conducted by Enrique Jorda, increases number of subscription concerts (Page 27).

Summer Pops End In New Orleans

NEW ORLEANS.—The 1953 season of our Summer Pops, which ended on July 25, seems in retrospect to have been the most artistic one offered so far. Herman Herz, an expert builder of summer programs, conducted the orchestra during its first seven weeks of performances, after which Morton Gould took over for the final week. Mimi Benzell, soloist in the opening concert at Beauregard Square on June 1, was followed by Elaine Malbin and Thomas Hayward; Dorothy Sarnoff; Thomas L. Thomas; Tito Guizar; Jean Fenn and Norman Treigle; and Danny Daniels. Miss Malbin, Miss Fenn, and Mr. Treigle were all favorably received as they made their local debuts, and the familiar artists were welcomed back as old friends. Mr. Daniels, the soloist in Gould's *Tap Dance Concerto*, won his audiences with his winning personality and technical mastery. Mr. Herz's work was always appreciated, and Mr. Gould's

vital and stimulating readings of both his own and other composers' works climaxed an all-to-short season.

Tatiana Semenova recently presented her American Youth Ballet in an appearance at McMain Auditorium. That the performances of very young dancers could hold a large audience charmed in a non-air-conditioned auditorium on an unusually hot evening was a potent tribute to Miss Semenova's ability.

—HARRY B. LOËB

Two Town Hall Series List Plans

In its first concert of the 1953-54 Town Hall subscription series, to be given on Oct. 16, the Little Orchestra, Society, Thomas Scherman, conductor, will present Stravinsky's one-act opera *Mavra* (in concert version), Pergolesi's *Stabat Mater*, and Paul Creston's Second Symphony. Vocal artists scheduled to participate are Ann Ayars, Sandra Warfield, Ruth Kobart, and John Druary. Among the

soloists to be heard in the seven succeeding concerts of the series are Claudio Arrau, Erica Morini, Elena Nikolaidi, Set Svanholm, and the sopranos Maria Stader and Sari Barbas — both new to this country.

The Bach Aria Group, William H. Scheide, director, will offer three concerts in Town Hall and one in Carnegie Hall during the coming season. Frank Brief will again conduct the orchestra and chorus in Town Hall on Dec. 9, Jan. 6 (with William Warfield as guest artist), and Feb. 17 (with Jennie Tourel as guest artist). The Robert Shaw Chorale will join the members of the group in the final Carnegie Hall program, planned for March 24, under the direction of Mr. Shaw.

Worcester Festival Announces Soloists

The 94th Worcester Music Festival, to be held from Oct. 19 through 24, will offer five evening concerts. Eugene Ormandy will conduct the Philadelphia Orchestra and the Festival Chorus in the major events of the week. T. Charles Lee, director of the chorus, will conduct on Monday evening, and William R. Smith, assistant to Mr. Ormandy, will conduct the Saturday morning concert for young people. Eleanor Steber will be the soloist on Artist's Night, and Herva Nelli, Kurt Baum, Luis Pichardo, Hugh Thompson, and Lester Englander will take the leading roles in a concert performance of *Tosca*. A performance of Beethoven's Ninth Symphony will feature Rita Kolacz, Beverly Ann Wolff, Harold Haugh, and Kenneth Smith. Miss Nelli, Mr. Pichardo, and Wesley Coppolstone will be heard in Mrs. H. H. A. Beach's choral work *Canticle of the Sun*, previously heard at the festival in 1931. Also scheduled to appear are Alec Templeton and Lillian Miskevich.

Detroit Symphony Launches Summer Series

DETROIT.—The Detroit Symphony, under the direction of its associate conductor, Valter Poole, opened its summer series of free concerts in the Michigan State Fair Grounds Shell on June 16. Soloist for the opening concert was Eva Likova, of the New York City Opera Company. Scheduled to appear in later programs in the series, which will run through Aug. 15, are the violist Paul Doktor, the pianist Edwin Biltcliffe, and members of the Detroit orchestra. Edward Werner, president of the Detroit Federation of Musicians, will conduct one of the 27 concerts.

American Soprano Receives Prize in Lausanne Contest

LAUSANNE.—Madelaine Chambers, soprano, was one of seven prize-winners in the Concours International pour Chanteurs d'Opéra, held in June at Lausanne, and was the only American singer to receive the Prix de la Ville de Lausanne this year. Americans receiving honorable mention were Micheline Sanders, Gene Cox, and Arthur L. Kagan.

Philharmonic Elects Two Officers

David M. Keiser has been elected vice-president, and Arthur A. Houghton, Jr., treasurer, of the New York Philharmonic-Symphony Society. Mr. Keiser, who has been associated with the Philharmonic for more than six years, is chairman of the Friend's Fund Drive. Mr. Houghton has been a director of the society for more than a year.

Moore Opera Opens Sturbridge Festival

OLD STURBRIDGE VILLAGE, MASS.—Douglas Moore's *The Devil and Daniel Webster* opened the first Old Sturbridge Festival, on July 18, with a near-capacity audience filling the new amphitheatre on the Old Sturbridge grounds. The opera was selected as the first work to be presented in the 1,400-seat amphitheatre by virtue of its New England theme, since the new festival is designed to supplement the visual aspects of Old Sturbridge Village with productions of musical and dramatic works interpreting the town's heritage. The reconstruction of this New England pre-industrial center is incorporated as a non-profit educational institution and has been open to the public since 1946.

The production of Mr. Moore's opera here was designed by Elemer Nagy to be as realistic as possible. The setting approaches a life-size reproduction of a New England home, and authentic antique properties have been used. The cast, headed by Josie Wheeler as Jabez, Adelaide Bishop as Mary, Clifford Harvout as Daniel Webster, and Luigi Vellucci as Mr. Scratch, sings without benefit of amplification.

Preceding the opera was Alwin Nikolai's *Farm Journal*, a ballet set to music by Mr. Moore. Moshe Paranov conducted. The festival will run through Aug. 30.

Toscanini To Return For NBC Symphony Series

Arturo Toscanini has agreed to continue as conductor of the NBC Symphony, returning next fall for his sixteenth complete season of radio broadcast concerts since the orchestra was created for him in 1937. Beginning on Nov. 7, the 86-year-old conductor will lead the orchestra in his customary fourteen concerts during the 1953-54 season. Eight other concerts will be conducted by Guido Cantelli.

AGMA Designates Tibbett As Honorary President

Lawrence Tibbett, who has been president of the American Guild of Musical Artists since its inception in 1935, did not run for that post this year and has been designated as honorary president. Succeeding Mr. Tibbett is John Brownlee, of the Metropolitan Opera Company. Elected as vice-presidents are Jascha Heifetz, Leopold Sachse, Betty Stone, Astrid Varnay, and James Pease.

Symphony Hall in Boston Exempted from Taxation

BOSTON.—The Boston Board of Assessors has voted to exempt Symphony Hall, home of the Boston Symphony, from taxation, retroactive to 1952. According to Edmund J. Burke, chairman of the assessors, the orchestra will be refunded \$33,400 for 1952, and the \$35,350 due for 1953 will be waived by the city. The hall was assessed for \$500,000.

Doulens To Head TV And Radio at Columbia

Columbia Artists Management has announced the appointment of Humphrey Doulens as director of its television and radio department. Mr. Doulens has been affiliated with the management for a number of years as representative for Lily Pons, Dorothy Kirsten, Gladys Swarthout, the late Grace Moore, and many other artists.

FLORENCE

Cherubini's Medea is revived

during expanded Maggio Musicale

By ROBERT MANN

Florence
THIS year's Maggio Musicale in Florence represented an expansion over former years, covering, as it did, both May and June. The operas presented were Cherubini's *Medea*, Menotti's *Amahl* and the *Night Visitors*, Prokofieff's *War and Peace*, Verdi's *Aroldo* and *La Forza del Destino*, and Rameau's *Les Indes Galantes*.

The *Medea* of Cherubini, considered retrospectively, was perhaps the most important discovery of the entire festival, and with its revival, the stature of its composer must be re-evaluated. *Medea* is a towering work of art. Historically it represents the first romantic grand opera in its definitive form and it is, in a sense, the first modern opera. In this work opera is not merely decorous pageantry; it is an instrument of intuition. Cherubini's comprehension of *Medea* is no less penetrating than Berg's comprehension of *Wozzeck*.

The Florentine performance was musically exemplary. Maria Meneghini Callas found in the figure of *Medea* the ideal receptacle for her astonishing gifts as actress and singer. She was alternately fierce, desperate, and maternal, and the quality of her voice was so pure, yet so intense, that I began to suspect that the oblivion that has shrouded this opera for 175 years is explained by the fact that singers of Miss Callas' artistry and intelligence are so very rare. She was in every way spectacular, yet so great was her identity with her role that her interpretation pierced inward to its mainsprings, avoiding mere rhetorical theatricalism.

Miss Callas received excellent support from Mario Petri as Creonte, Fedora Barbieri as Neris, and Gabriella Tucci as Glauce. Less satisfactory was Carlos Guichandut's Jason. Vittorio Gui conducted the splendid score somewhat less than splendidly. (Special mention should be made of the recitatives composed and added to the score by the nineteenth-century composer Franz Lachner. They were stylistically perfect and dramatically powerful. His name was mysteriously omitted from the program.)

While the costumes designed by Lucien Cottaud were on the whole excellent, his setting of the stage was not. Confronted with the problem of creating a single structure that would be functionally flexible and visually pleasing, he added rather than subtracted, so that his arena-like set was confused and unclear, and its baroque lines out of keeping with the style of the work.

Menotti's *Amahl* and the *Night Visitors*, though well known to American audiences, received its first Italian performance at this Maggio Musicale. It enjoyed an undisputed success with the public although, as is often the case with Menotti's works, not with the critics. Among the composer's various gifts is his almost unerring ability to find performers who can do the greatest

justice to his music. In this case, the eleven-year-old Alvaro Cordova was a most spectacular discovery. His boyish voice was small, even squeaky, but it carried, propelled by the utter sincerity of his stage manner. Giulietta Simionato was perfectly cast as the Mother. The set by Giulio Coltellacci was structurally similar to that created by Eugene Berman for the work's television performances. Mr. Menotti was the stage director, and George Balanchine the choreographer. Leopold Stokowski conducted.

Combined with *Amahl* in the same bill was a pantomime-ballet, *The Overcoat*, by Marcel Marceau and his company. The performance was always exquisitely refined and sensitive, but there was also something puerile in the whole concept. I felt that in the attempt to simplify and abstract Gogol's short story, much of its power had been cut away. This impression was heightened by the use of background music that was clearly intended to provide a whimsical, Chaplinesque tone to the proceedings but that introduced instead an element of vulgarity.

Prokofieff's epic-sized opera *War and Peace*, composed in 1945, is one of his last theatrical works, and, since the later output of that composer is relatively unknown outside of Russia, the announcement that it was to be performed at this year's festival created considerable interest in musical, as well as political, circles. It was this latter group that brought forth the most compelling fanfare, perhaps because Italian pre-election activity was approaching its greatest concentration at the time of performance.

War and Peace arrived in Florence in truncated form since its original length of four to five hours and the enormous financial demands of providing eleven sets and assembling the gargantuan cast required would have made its production unfeasible. As a result, it was impossible to determine whether the fragmentary nature of the libretto was an original defect or



Enzo Mascherini and Mario del Monaco appear in this scene from the recent Florence Maggio Musicale production of Verdi's *La Forza del Destino* Levi

not. It would be difficult to imagine a novel less adaptable to the opera stage than Tolstoy's monumental canvas, in which an episodic structure is justified by the literary form it uses.

Musically the opera is not dissimilar to other recent works of Prokofieff, that is to say it reflects the same notable decline of his creative powers. The sturdy parabola has crumpled away into careless references to earlier formulae and into self-conscious and unconvincing harmonic progressions. *War and Peace* possesses all the defects inherent in any act of retrogression with just that glimpse of creative power to render the over-all decay more evident. The choral sections, almost without exception, are propelled by an earnest artistic effort and a noble creative vision.

Unfortunately none of the performing artists came forward in any special way, though this may be due to the desolate musical panorama of the opera. Among the 33 members of the cast, however, Rosanna Carteri, Italo Tajo, and Fedora Barbieri were outstanding. Artur Rodzinski, who was responsible for arranging the production rights, conducted with dedication. The sets by the Italian painter Gregorio Sciltian may have been effective as sketches, but they were shabby in realization.

The following two productions of the Maggio Musicale were Verdi's *Aroldo* and *La Forza del Destino*. I was unable to attend these performances, but there was virtually unanimous critical praise for the revival of the early and all-but-forgotten *Aroldo* and for the skillful directorial hand of the movie director Pabst, who staged the latter work.

The festival was concluded with four performances of Rameau's *Les Indes Galantes* in the Boboli Gardens.

Nearly the entire company of the Paris Opéra came to Florence for the occasion. It is not easy to imagine what led to the selection of this opera for presentation in the vast shell of the gardens other than consideration for its large-scale production requirements. The delicate harmonic coloring, the subtle rhythmic articulation, and the graceful elegance of Rameau's music vanished into the night air despite the fact that the orchestra had been enlarged and the singers were given to shouting the phenomenally difficult rococo design of the vocal parts. Each of the sets was designed by a different artist; the several ballets were created by different choreographers; and each scene brought a new set of singers. The formal similarity to the Folies Bergères was especially evident in the Epilogue, which assembled all the performers behind the footlights for the grand finale. The Maggio Musicale Orchestra played badly under the inadequate control of Louis Fourestier.

The Italian public, indifferent to scenic splendour and dedicated to the melodic curves of its favorite operas and favorite singers, was at a loss when confronted with *Les Indes Galantes*. It conceives of its opera aurally, not visually.

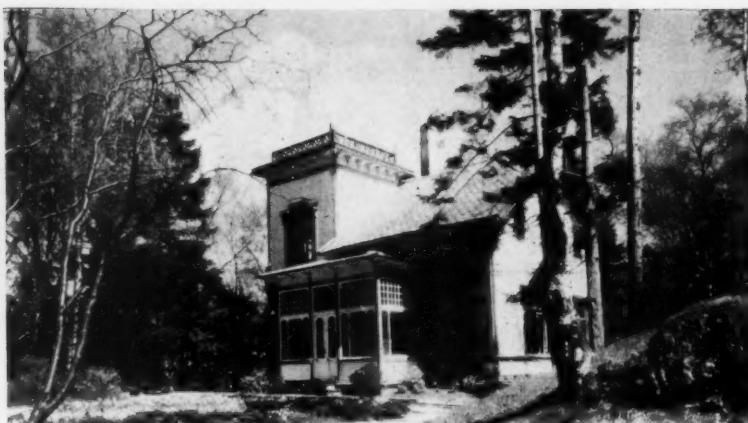
Chile Launches Orchestra Season

SANTIAGO, CHILE.—The Orquesta Sinfónica de Chile, under its conductor, Victor Tevah, opened its 1953 season at the Teatro Municipal on May 15 with a program that included Bartók's Concerto for Violin, with Enrique Iniesta as soloist. Among other soloists scheduled to appear in the seventeen-week series are the pianists Oscar Gacitúa, Hermilia Raccagni, Elvira Savi, Germán Berner, and Hugo Fernández. In two programs the orchestra will be joined by the Coros Polifónicos de Concepción, Arturo Medina, director, in performances of Bach's Magnificat and St. John Passion. Two guest conductors, Igor Markevitch and Sergiu Celibidache, will each conduct four concerts during the season. Works by native composers listed for performance include Enrique Soro-Borriga's Suite for Orchestra, Alfonso Letelier's Vitrales de la Anunciación, with Sylvia Soublette as soloist, and Bisquert's Emocionales.

A complete Beethoven quartet cycle will be performed by the Cuarteto del Instituto de Extensión Musical of the University of Chile at the Sala Cervantes in a series of six concerts. Later in August Enrique Iniesta and Giocasta Corma will offer two violin and piano sonata recitals in the same hall.



Shown here is Gregorio Sciltian's set for the first scene of the second act of Prokofieff's opera *War and Peace*, an offering of the Maggio Musicale



Grieg's home at Bergen, Norway

NORWAY

ISCM holds annual sessions in Oslo. Bergen Festival pays tribute to Edvard Grieg

By BORRE QVAMME

THE Oslo division of the International Society for Contemporary Music was reorganized to provide for a committee that would further the recognition of the society by means of a summer festival in Oslo. The chairman of this committee, the Norwegian critic and composer Pauline Hall, made admirable preparations for this festival, engaging the Philharmonic Orchestra of Oslo and competent musicians who were wholeheartedly devoted to their task and did their best to present the works assigned to them in the most favorable light. The programs themselves were rather uneven in quality and presented a variety of styles.

Among the more conservative composers heard were John Joubert, of South Africa; Anthony Milner, of Great Britain; and Henk Badings, of The Netherlands, whose Octet for Wind Instruments received much praise. A Sonata for Violin Solo by Paul Ben-Haim, of Israel, revealed characteristic elements of Jewish folklore. A Sonata for Clarinet and Piano by the Norwegian composer Per Hjort Albertsen was predominantly nationalistic in melodic content, with modal harmonic support. Sem Dresden's (The Netherlands) Flute Concerto followed traditional lines, and René Amengual's (Chile) Wind Septet explored the sonorities of the various instruments in an interesting way.

Julien-François Zbinden's (Switzerland) Piano Concerto adhered to the neo-baroque tradition of motoric rhythm, while his compatriot Franz Tischhauser, in his setting of Morgenstern's nonsense verse *Das Nasobém*, revealed a gift for light and tuneful music. Jean Absil, of Belgium, was represented by a long, yet effective cantata called *Le Zodiaque*, for piano concertante, chorus, solo, and orchestra, and the French composer André Jolivet contributed a light and amusing Trumpet Concerto.

Of a weightier nature were Vagn Holmboe's masterly Third String Quartet and a fine quartet by the British composer Ian Hamilton, both beautifully rendered by the Koppel Quartet, of Denmark. The Sixth Symphony of Hilding Rosenberg, of Sweden, and the Second Symphony of Peter Racine Fricker, of Great Britain, were both well-constructed and interesting works. Philipp Jarnach, of Germany, was represented by his

Second Piano Sonata, a brooding and philosophical work, and Niels Viggo Bentzon, of Denmark, by an arresting series of orchestral variations.

Among the atonalists, Karl-Birger Blomdahl (Sweden) arrested attention with his choral setting of sonnets (*Im Saale der Spiegel*) by Erik Lindgren, a Swedish disciple of T. S. Eliot. Makoto Moroi (Japan) charmed his audience with a flute partita in the twelve-tone technique, masterfully performed by Alf Andersen. More obscurantist were the piano sonatas of Alberto Ginastera (Argentina) and Roberto Schorrberg (Brazil), given fiery performances by the American pianist Marjorie Mitchell. Both the Schorrberg works and a cacophonic piano concerto by Hans Werner Henze (Germany) seemed to consist of noise only. Milton Babbitt's (United States) twelve-tone song cycle, to August Stramm's neurotic poems entitled *Du*, had a mixed reception but were well interpreted by Anne Brown. Still more confusing was Karel Goeyvaerts' (Belgium) Opus 3, *Aux sons frappés et frottés*, which had seemingly little to do with music and was received with uninhibited hilarity by the audience.

Two works by older and more established composers, Gian Francesco Malipiero's *Passacaglia* and Zoltan Kodaly's *Concerto for Orchestra*, opened and closed the programs. One concert was devoted to the works of the Norwegian atonalist Fartein Valen, who died only six months ago. This composer's music is rarely heard, but the concert presented only the earlier works that have been performed several times already. Miss Mitchell again scored with her interpretations of his piano compositions, Norway's other leading contemporary, Harald Saeverud, was represented in a festival program by his recent Piano Concerto, excellently played by Robert Rieffing. Schönberg's outrageously difficult Violin Concerto was executed with considerable show of temperament, by Tibor Varga.

Atmosphere Less Rarified

The atmosphere at the Bergen Festival, devoted to the works of Grieg, was considerably less rarified. Bergen is the tourist center of Norway, and it has now followed the example of other similar European cities in attempting to cater to the cultural interest of its visitors. As the climate there is fairly unsettled in summer, the festival committee selected the first two weeks in June for the event, and visiting music-lovers were rewarded with more than a fortnight of continuous sunshine.

Bergen is the birthplace and burial place of Grieg, who spent most of his lifetime in the immediate neighborhood. His home is open to visitors, who may also see his studio, a hut situated on a beautiful lake with a

(Continued on page 30)

FINLAND

Third Sibelius Festival at Helsinki includes music of other Finnish composers as well

By KAI MAASALO

FOR two years a Sibelius Festival has been given in Helsinki in June. The concerts have generally been sold out, and the audiences have become increasingly international. The majority of concerts this year were held in the University Festival Hall, which was reconstructed in 1948 on the foundations of the old hall destroyed during the war. Running from June 10 to 18, the festival comprised seven symphonic programs, each listing one of the composer's seven symphonies, and two presentations of Finnish music recorded on tapes. The concerts were given by the two leading orchestras in Helsinki, the Helsinki City Symphony, conducted by Tauno Hannikainen, and the Finnish Radio Symphony, under Nils-Eric Foustedt.

In the opening concert Mr. Hannikainen conducted the City Symphony in Sibelius' *Scènes Historiques* (second suite) and his tone poem *Tapiola*, both of which were realized with remarkable clarity of orchestral tone. Consideration for precise detail and instrumental balance also characterized a performance of the Second Symphony, which was brought to a dynamic climax in the final movement. The program was completed with Uuno Klami's *In the Bowels of Vipunen*, for chorus and orchestra, a colorfully orchestrated work spiced with considerable wit. The orchestra was assisted by the Laulu-Miehet and the Helsinki University Choruses, and the solo bass part was ably sung by Gustav Köyti.

Sibelius' Third Symphony was the principal offering of the second concert conducted by Mr. Hannikainen. The soloist was Cyril Szalkiewicz, who played Selim Palmgren's Fifth Piano Concerto with aplomb, although the orchestra was overbearingly loud at times. The program also contained Sibelius' *Overture to The Tempest* and the symphonic fantasia *Pohjola's Daughter*.

The Finnish composer's Fifth and Sixth Symphonies were heard in two concerts conducted by Nils-Eric Foustedt. The Radio Symphony, which performed with chamber-like clarity, was joined on one occasion by the Danish-Hungarian violinist Emil Telmányi for the D minor Violin Concerto. At previous Sibelius festivals the concerto has been played by Isaac Stern and Ricardo Odnogn.

posoff, and it was with some disappointment that we received Mr. Telmányi's technically impaired, though adequate reading of this work. Another violinist appearing in Mr. Foustedt's programs was Igor Bezrodnyi, of the Soviet Union. Among the achievements to this young artist's credit are first prizes in the Kublik Contests in Prague and in the Leipzig Bach Competition. His contribution as soloist in Sibelius' D major and G minor Serenades left no particular impression since these works are fairly inconsequential, but he played with beautiful phrasing and genuine feeling.

Also heard in these concerts was Jorma Huttunen, first tenor of Finnish opera, who sang a group of Finnish songs. Mr. Foustedt conducted a suite by the Finnish composer Leevi Madetoja (d. 1947) drawn from his music for a ballet-drama by Paul Knudsen. This strongly rhythmic and vividly orchestrated music was warmly received.

The 45-year-old conductor of the Finnish Opera, Jussi Jallas, conducted the Radio orchestra in a program that included Sibelius' Fourth Symphony, the four Lemminkäinen Legends, and



Nils-Eric Foustedt

the tone poem *Luonnotar*. Mr. Jallas is Sibelius' son-in-law and one of the few conductors, if not the only one, who has conducted all of that composer's scores. His interpretations, however, though touched with a certain authenticity, did not always emerge clearly in outline. The Finnish-American soprano Sylvia Aarnio sang the solo part in *Luonnotar* and captured the spirit of the work admirably.

The orchestral series was terminated with two concerts by the Helsinki City Symphony under the baton of Leopold Stokowski. His ability to win a glowing tone from the orchestra was remarkable, and his program selections—Sibelius' First and Seventh Symphonies, *Finlandia*, and the *Pelléas et Mélisande* suite—were indeed felicitous. On the other hand, his performances of the symphonies tended to the superficial, with frequent alterations of the composer's original orchestration and exaggerations of tempos and dynamics.

With the aid of tape recordings made at Broadcasting House, a program of music by contemporary Finnish composers was also introduced into festival proceedings.

Activities I

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GERMANY

Berg's Lulu is given at Essen; the new version of Hindemith's *Cardillac* at Frankfurt

By H. H. STUCKENSCHMIDT

MONG the prostitutes portrayed in modern literature, Frank Wedekind's *Lulu* is perhaps the most naive and, at the same time, the most demoniac. The drama that Wedekind built around her originates in an atmosphere of colportage. It combines a youthful stylistic treatment with prosaic, every-day language, and nearly attains the stature of classic tragedy. Alban Berg's last years, 1928 to 1935, were devoted to the subject's musical formulation.

As an opera, *Lulu* remains a fragment. Two acts were completed for stage production, and important parts of the third act were orchestrated. The rest, however, exists only in sketch form. (Five scenes of the work were combined by Berg to form a *Lulu* symphony, which was first performed at the Berlin Staatsoper in 1934 with Erich Kleiber conducting.) The Zurich Opera, in 1937, undertook the hazardous task of staging the fragmentary work, but since that time it has seen only one other production, in Venice.

The Städtische Bühnen in Essen recently had the courage to stage this important work by the composer of *Wozzeck*, offering it in its first performance in Germany. No one who witnessed this performance could have remained untouched by the impact of its score. The undisputed success of the work, as evidenced by twenty curtain calls for the singers, proved that more had been achieved than a mere fulfillment of an honorary duty toward the composer.

The elements of musical drama have been combined in *Lulu* with greater unity than in *Wozzeck*. Ensembles, arias, recitatives, and spoken dialogue alternate with orchestral interludes. Passages constructed on outspoken counterpoint are succeeded, in turn, by harmonious melodic passages. Motifs, harmony, and rhythms are woven together into a fabric of infinite textural variation. Psychological intensification is reflected variously in a setting in C major of Wedekind's popular ballad, in polytonal and freely atonal passages, and in structures in the twelve-tone system. *Lulu's* song in the second act, just before the murder of Dr. Schön, and *Alwa's* hymn at the end can be considered the highlights of a masterpiece of modern psychological operatic art. Next to the title role, the

part of *Alwa* has been created most convincingly. Here, and in the slow orchestral interludes, one can sense the tragic emotions that must have stirred the composer to his self-identification with the happenings on stage.

Basically a romanticist, Berg in the modern world stands as one who perceived beauty and truth in terms of tension and contradiction. Inspiration and a driving will to formulate oppose, yet influence, one another in his work. His style and techniques suggest conflict. Its resolution is dictated by the singular expressionistic strength of a musical language born of the deepest feelings and artistic convictions.

The third act was played in Essen with a dramatic condensation of the Wedekind text interspersed with the instrumental passages Berg had completed before his death. The finale ends with the breathtaking orchestral outcry of the dying *Lulu* and the words "I remain near to you . . . in eternity", sung by the Countess Geschwitz.

The stage director, Hans Hartleb, used as much tact and understanding as courage in staging this final scene. He abandoned the naturalism of the previous scenes to suggest a sort of mystic twilight. In like manner, the scenery of Gerd Richter, created with Renaissance simplicity, using velvet curtains, rope ladders, and indoor palm trees to underline the double-barreled meaning indicated by the author, changed the atmosphere to the chalky poverty of an attic in which people wander like shadows.

Carla Spletter, who sang *Lulu*, commanded great facility in her coloratura range and security in intonation. She lent both charm and eroticism to the part. Splendid also were

(Continued on page 29)

SWEDEN

Stockholm's musical organizations help to observe the 700th anniversary of the Swedish capital

By INGRID SANDBERG

THIS year Stockholm is celebrating its 700th anniversary. From a musical point of view the celebration commenced on June 3, a

day that ushered in a week of eight special opera performances and two festival concerts at the Concert Hall. The Stockholm Opera offered *The Island of Happiness*, in a poor performance of this ravishing work by Hilding Rosenberg; *Rigoletto*, in a fine performance, with Hjördis Schymberg as *Gilda*, Gösta Björling as the Duke, and Hugo Hasslö in the title role; *Die Fledermaus*, a new production for the early summer season; *The Tales of Hoffmann*, in a superb performance conducted by Sixten Ehrling, with Miss Schymberg in the three soprano roles, Joel Berglund singing the four baritone parts, and Arne Hendriksen as Hoffmann; *Tannhäuser*, with Torsen Ralf in the title role, Birgit Nilsson as a lovely Elisabeth, Sigurd Björling as a virile Wolfram, Siw Ericsdotter as a satisfyingly seductive Venus, and Leon Björker at his very best as the Landgraf. A performance of *Aida*, with Miss Nilsson, terminated the week at the Royal Opera House. At the eighteenth-century theatre at Drottningholm Castle, Handel's *Orlando Furioso* was given two performances,

with Sven Nilsson in the title role and Lambert Gardelli conducting.

Dean Dixon scored in the first of the two festival concerts. His program, which contained Brahms's Fourth Symphony and Hugo Alfvén's *Midsummerwake*, also listed a group of Swedish songs sung by Bernhard Sönerstedt. In the second concert Antal Dorati made his local debut, with a program that included Franz Berwald's *Symphonie Sérieuse* and a violin concerto by Lars-Erik Larsson. The soloist, the Belgian violinist André Gertler, played extremely well under Mr. Dorati's careful direction. The Swedish music was framed by Beethoven's *Leonore Overture No. 3* and Bartók's music for the ballet *The Miraculous Mandarin*.

Chamber-music programs were presented during the Stockholm festival week by the Grünfarb String Quartet and the Chamber Orchestra, under the auspices of the Wedge and of Intimate Music. One of the most interesting of these was a Wedge concert at the Stock Exchange on June 9, in which classic and modern Swedish composers were represented.

Keilberth To Conduct Opera

Prior to the festival week, a few events of considerable interest closed the local spring season. One of these was the guest appearance of Joseph Keilberth as conductor of the Konserftöringen orchestra on April 22. His scheduled assignments at the Royal Opera in the fall are looked forward to with anticipation. Another prominent guest was Jascha Heifetz, who drew a capacity audience on May 20.

On April 28, two pianists made their first Stockholm appearances, unfortunately at the same hour. Although I was able to hear only a portion of each recital, I can report that Monique de la Bruchollerie impressed as an artist of outstanding quality (her rendering of Shostakovich's *Fantastic Dances* was an unforgettable explosion of sound and rhythm) and that Rodolfo Caporali, while not the equal of Miss De la Bruchollerie, manifested a fine sense for dynamic effect and tonal color.

A new two-piano concerto by Gunnar de Frumerie, one of Sweden's most interesting and prolific composers, was performed on May 3 in a radio concert, with the composer and his wife, Judith, as soloists. The work proved to be fresh and harmonically beautiful in each of its three movements — a fugue, a charmingly melodic fantasy with variations, and a rapid-going tarantella.

Two singers made their debuts in a performance of *Tannhäuser* at the Stockholm Opera on April 10. Elisabeth Björquist, who sang *Venus*, had the disadvantage of following Birgit Nilsson and Siw Ericsdotter in this role, so that her singing, lacking sufficient carrying power, did not seem

(Continued on page 29)



Sylvan Beré as Ida, Elisabeth Söderström as Rosalinda, Anders Nöslund as Orlovsky, and Isa Quensel as Adele are shown as they appeared in the Stockholm Royal Opera's production of *Die Fledermaus*

25th Anniversary of Esplanade Concerts Noted in Opening Event of Boston Series

Boston

THE Fourth of July weekend brought two anniversaries to Boston this year: the one the nation celebrates and the 25th season of the free, open-air Esplanade Concerts at the Hatch Memorial Shell down by the Charles River. There was due commemoration of the first quarter-century of the series established and ever since conducted by Arthur Fiedler.

There have been certain changes over the years, but the purpose, the character and the pleasure of these concerts have not in any way altered. The Boston Symphony Orchestra, Inc., now assumes the financial burden (although the public is urged to contribute as much as possible); the handsome granite Hatch Memorial Shell, a permanent structure, has replaced the old wooden and subsequent steel acoustic shells; and the appearance of the Esplanade is different because of the construction of the fast-road-out-of-Boston, the Embankment Highway, which parallels the course of the river.

One of the most striking physical changes is the new and modernistic footbridge of concrete that carries concert-goers above the traffic stream to the green of the Esplanade. This structure was formally opened, dedicated, and named the Arthur Fiedler Footbridge during the ceremonials attending the opening of the Esplanade season, on July 5.

Michael T. Kelleher, Boston Symphony trustee, former Fire Commissioner of Boston, and an old friend of Mr. Fiedler, introduced Governor Christian A. Herter and other officials present, and presented to Mr. Fiedler a silver baton from Frank N. Folsom, president of the RCA Victor Recording Corporation, on behalf of that organization; what was described as "a substantial" check from RCA Victor; and a large, Paul Revere-style silver bowl from the Esplanade Concerts committee.

The musical program brought, in part, the Entrance of the Guests into the Wartburg from Wagner's *Tannhäuser*; the Handel-Harty excerpts from *The Water Music*, Strauss's *Die Fledermaus* Overture, the *Bolero* of Ravel, and the first performance of Peter Brode's lively if not distinctive Governor Herter March.

Ringwall Is Guest

A good share of this year's Esplanade concerts will have been conducted by guests, since Mr. Fiedler has had engagements in San Francisco. Among the guests have been Rudolf Ringwall, a highly able and practical musician who is associate conductor of the Cleveland Orchestra.

An opera that I never expected to hear in my lifetime is the late Frederick Shepherd Converse's *The Pipe of Desire*. Though that work was the first opera by a native-born American composer (and also perhaps the first in English) to be sung at the Metropolitan (1910), it has remained in limbo for 42 years.

Now, much to the credit of David Blair McClosky's Plymouth Rock Center Theatre of Music and Dance, at Duxbury, *The Pipe of Desire* was given a revival of four performances, July 15 to 18. The production was modest, with a necessarily reduced orchestra, but it showed taste, intelligence, and sincere effort. Loren Driscoll, a young tenor of much promise who had distinguished himself as Tom Rakewell when Stravinsky conducted *The Rake's Progress* here in May, and Robert Mesrobian, also much talented, gave excellent ac-

counts of themselves in the main roles of Iolan and The Old One, respectively.

Regarded as "watered-down Wagner" when it was new, *The Pipe of Desire* now sounds much more like impressionist French. There is Wagner, to be sure, mainly in the orchestra, but the vocal writing came straight out of *Pelléas et Mélisande*, and The Old One might be Debussy's *Arkel*.

The third season of summer concerts has begun at Castle Hill, the fabulous Crane estate in Ipswich on the North Shore. This great house, in the English manor style, and its beautiful gardens are now a public reservation of the state. The opening event on July 10, was one of José Limón's well-prepared and expertly presented dance concerts. The audience must have numbered about 800, which was nearly capacity for the Italian Garden of Castle Hill.

—CYRUS DURGIN

Light Opera Season Heard in St. Louis

ST. LOUIS.—An audience of 8,000 had gathered in Forest Park when the St. Louis Municipal Opera opened its 35th season on June 4 with Romberg's *Up In Central Park*. John Tyers gave a fine performance in the role of John Matthews, and Edith Fellows was equally good as Rosie Moore. An impressive characterization of Boss Tweed was Edwin Steffe's contribution. The work was conducted by Edwin McArthur, musical director of the company, and John Kennedy was again production director.

Bloomer Girl, the second production, was first presented on June 15 with Mr. Tyers and Priscilla Gillette in the leading roles. In the third show of the season, *Pokrass' Cyrano de Bergerac*, Ralph Herbert was outstanding in the title role. Walter Cassel was Captain Stewart in *Rio Rita*, the fourth production, which got under way on June 22. Ollie Franks was Dolly Bean; Paul Gilbert, Ed Lovett; and Colee Worth, Chick Bean.

The St. Louis Little Symphony began its nineteenth summer season on June 19 with a concert given in the Washington University Quadrangle. Izler Solomon made his St. Louis conducting debut with a program that included C. P. E. Bach's Concerto for Orchestra, Haydn's Symphony No. 85, Schubert's Symphony No. 5, Goeb's American Dances, and Warlock's *Capriol Suite* for Strings. Eleanor Leek was soloist in Mozart's Clarinet Concerto on June 26.

William Van Den Burg conducted the third concert, on July 3, in which Yaltah Menuhin was soloist in Mozart's Piano Concerto in C minor, K. 491, and Piston's Concertino. Mr. Van Den Burg also led the orchestra in Vivaldi's *Concerto Grosso* in A minor and Liadoff's Russian Fairy Tales.

The remainder of the Little Symphony's concerts were scheduled to be conducted by Mr. Van Den Burg, on July 10; Richard Bales, on July 17; and Max Steindel, on July 24.

—JEROME D. ROSEN

Hartford Critic Given Editorial Promotion

HARTFORD.—Carl E. Lindstrom, Hartford correspondent for *MUSICAL AMERICA* and music critic and managing editor of the *Hartford Times*, has been promoted to the newly created post of executive editor on the *Times* staff.



Volpone (Robert Falk) peers through the bed curtains as the Magistrate (Lynn Alden) reads his will to would-be legatees (John Miller, Richard Roussin, and Ted Hart) and the crafty servant Mosca (Kenneth Lane)

Punch Opera Offers New York Premiere Of Volpone, George Antheil's New Opera

VOLPONE, George Antheil's operatic version of Ben Jonson's famous play, was given its New York premiere on July 7 at the Cherry Lane Theatre by Punch Opera, now two seasons old. As this issue goes to press, performances are scheduled to continue five nights a week, Wednesday through Sunday until Sept. 6.

The third of Antheil's operas, *Volpone* was first presented last Jan. 9 by the University of Southern California opera workshop (*MUSICAL AMERICA*, February, 1953, p. 173). It is listed for production in Cleveland next season.

Running well over three hours at its premiere, the work was considerably reduced in length for later performances on the West Coast. During rehearsals for the New York production, it sustained further revisions at the hands of the composer. It now lasts approximately two hours and has fewer characters; the remaining choruses can be assigned to the ensemble of principals, and, with the score arranged for two pianos, the opera has become workable material for small producing units.

Jonson's satirical story about the sixteenth-century Venetian who pretended to be dying in order to attract gifts from prospective legatees provides a serviceable basis for an opera plot. Alfred Perry's libretto freely simplifies the story in terms of singable English and some embarrassingly banal rhymes. Unfortunately, Antheil's music is on a level with the libretto and offers no redeeming wit to match Jonson's original play.

Using an idiom that is mildly dissonant and suggesting at various times such notable comic operas as *Falstaff*, *Der Rosenkavalier*, and *Gianini Schichi*, the music rattles along with a kind of blank good nature. It has a few passages of genuine lyric impulse and one notable ensemble, but the composer falls back so frequently on the common waltz rhythm, ostinato figures, and featureless declamation that the result is wearisomely monotonous. In fairness to Antheil, it must be assumed that the two-piano accompaniment contributes to this effect and that the original orchestral version achieves more variety and contrast.

On the tiny Cherry Lane Theatre stage, Punch opera has mounted a

production of bright visual interest. Robert Widder's ingeniously reversible period set—airy, vividly colored, and lacking only in maneuverability for the singers—is complemented by Joseph Braswell's handsome costumes. Under Nelson Sykes' stage direction the singers were allowed to act more than they had the skill for, but Rex Wilder conducted a well-paced, smooth performance of the music.

The vocal aspect of the score, often of some difficulty, was presented with assurance and clarity of diction by the singers, none of whom, unhappily, had particularly blandishing voices. Perhaps because they had the two largest assignments, Willard Pierce, as Mosca, and Gordon Myers, as Volpone, seemed the most effective members of the cast. Their colleagues in the first performance were William Ross (Buono), Robert Falk (Volpone), John Miller (Corbacio), Anietje Mather (Pepita), Richard Roussin (Corvino), Martha Moore (Celia), Harriet Hill (Nina), and Ted Hart (Magistrate). Alternates in other performances are Kenneth Lane, Lynn Alden, and Charles Radano.

—R. A. E.

Amato Opera To Give Mascagni's *Zanetto*

The Amato Opera Theatre will stage Mascagni's *Zanetto* at its theatre on Bleeker Street, beginning Sept. 10. The work has been presented here only once before, when the composer conducted it at Wallack's Theatre in 1898, as a companion piece to *Cavalleria Rusticana*. The Amato production will be in English.

Rochester Orchestra Names New Conductor

ROCHESTER, N. Y.—Paul White, associate conductor of the Rochester Civic Orchestra since its founding in 1929, has been named conductor of the orchestra. He succeeds Guy Fraser Harrison, who is now conductor of the Oklahoma City Symphony. Mr. White will conduct the Civic Orchestra's regular series of fourteen educational concerts in local public and parochial schools, as well as its annual tour concerts.

MEPHISTO'S MUSINGS



The all-Menotti program and the all-Beethoven program, with Yehudi Menuhin as soloist, were considered the best in 1952.

Audience response to the Suggestions item in the questionnaire was, in some cases, fanciful but, on the whole, stimulating. As regards programming, suggestions ran the gamut from a concert version of *Pelléas et Mélisande*, to be conducted by Mr. Monteux, to a Gilbert and Sullivan program, starring Danny Kaye. One patron suggested an evening devoted to the works of New York music critics, played and conducted by members of that fraternity. In the Operations category, a large majority favored an extended Stadium season. There was also one suggestion for "a canvas tent top to be stretched over the Stadium when it rains" and another for "reclining seats for tired businessmen"—both of which have their practical side.

Stadium Poll

In conjunction with the orchestra survey published in the July issue of *MUSICAL AMERICA*, I thought it might be illuminating to record the results of a poll conducted by Stadium Concerts, Inc., among patrons of the al fresco series at Lewisohn Stadium last summer. Some 8,000 persons replied to a questionnaire published in the final issue of the 1952 *Stadium Concert Review*, and the findings of Sigmund Gottlob, publisher of the review for thirty years, can be considered to reflect the musical tastes and reactions of a representative cross-section of the New York public.

Of the questionnaires filled out, approximately 75 per cent cast votes for Beethoven's Fifth Symphony as the questioner's favorite symphony. Tchaikovsky's Violin Concerto and Beethoven's Emperor Concerto took first places as favorites in the violin and piano concerto categories, by a slightly smaller margin, while Carmen enlisted nearly fifty per cent support as the favorite opera. The Stadium concertgoer chose Pierre Monteux as his favorite conductor, Jascha Heifetz as his favorite soloist, and Kiss Me Again as his favorite song.

Runners-up in the various categories were as follows: In the symphonic category — Tchaikovsky's *Pathétique* Symphony and Dvorak's New World Symphony; in the violin concerto category — the concertos of Beethoven, Mendelssohn, and Sibelius, in descending order; in the piano concerto category — Tchaikovsky's First, Brahms's Second, and Rachmaninoff's Second; in the opera category — *La Bohème*, *Tristan und Isolde*, and *Boris Godounov* (interestingly enough, over 600 votes were given to Bellini's *Norma*); in the song category — a variety ranging from Schubert's *Ave Maria* to Rodgers' *Some Enchanted Evening*, none of which polled more than a hundred votes.

In the vote for "the 1952 Stadium soloist who made the most favorable impression" Lily Pons took top honors, with Oscar Levant and Jan Peerce virtually tied for second place. Next to Mr. Monteux as the season's favorite conductor was Dimitri Mitropoulos.

supervision of Sir Laurence Olivier, who also plays and sings the part of the dashing rogue, Captain Macheath.

Sir Laurence's name is not the only distinguished one to be found on the credits list, either. There are, among others, those of Sir Arthur Bliss, who provided the musical score (virtually all of which consists of arrangements of melodies from the original work); Muir Matheson, conductor; the poet-dramatist Christopher Fry, who had a hand in the adaptation of the libretto; Peter Brook, the director; Stanley Holloway, the actor who plays and sings the part of Lockit; and the British opera singers Joan Cross, Jennifer Vyvyan, Adele Leigh, and Edith Coates, whose voices are heard when the "ladies" in the opera sing.

No mere assemblage of big-name talent automatically insures the success of any artistic or entertainment venture, but in this instance the talents of all involved have been blended into a film that is invariably absorbing and almost always satisfying artistically. The alterations in the basic story line are at once so slight and sensible as to upset no one; the sets and costumes are superb; the color photography is brilliant and exciting; and the musical performances range from adequate to excellent. It is possible to wish that Sir Laurence's baritone voice were as robust as his characterization of the amorous robber, but the fact that it isn't doesn't really matter very much once one gets used to it.

The Beggar's Opera, which is being released this month, is probably something you won't want to miss, but let me give you a word of warning: Don't take the kiddies along unless you will be pleased when they start referring to the girls they know as sluts, etc.

Hot Weather Memos

Soprano Eva Closset has gone to jail for seven years for burning down the 151-years-old Nimes Opera House, in Nimes, France, in a fit of temper because her nephew, José Faes, was fired from the opera chorus for singing flat. The soprano's own career was drawing to a close, so she decided to make a star of José, eighteen. He was no singer, however, and was bounced after three performances. His aunt thereupon poured alcohol

on a heap of papers on the stage last October and set fire to it. The ancient theatre was gutted.

Dear Mephisto:

It was a bit surprising to read in the July issue (p. 11) that my old friend Stephen Hero, the violinist, "recently sang in Hempstead and Poughkeepsie, N. Y." But upon reflection it became apparent that there was nothing incongruous in this item: with that name he is obviously a Helden tenor.

Cordially yours,
Halsey Stevens

74 Years Young

Being rather an elderly party myself, I get a special pleasure out of stories about people who prove that enterprise and the pioneering spirit are not the exclusive property of the young. I am thinking of a lady named Ella Lord Gilbert, who admits to being "74 years young", up in Wolfeboro, N. H. About a dozen years ago, Mrs. Gilbert went for health reasons to this charming little New England town of 10,000 "summer population" and brought with her the Amy Cheney Beach Club, a music club she had organized some five years before in Manchester, N. H.

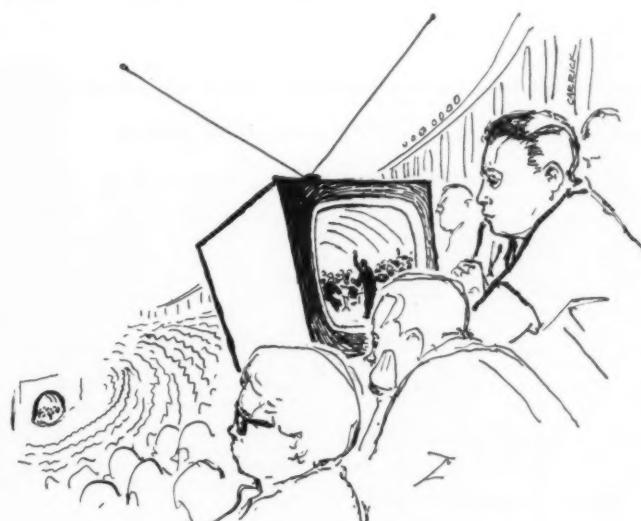
The club, named for Mrs. H. H. A. Beach, had been a professional organization in Manchester, but with the move of 57 miles to Wolfeboro, the old members gradually dropped out, and Mrs. Gilbert faced the prospect of rebuilding it in a community not notable for high musical culture. The musical programs began, with cautious inclusion of "classics", before a membership drawn by invitation.

Gradually the popularity and seriousness of the meetings developed until there are now 180 members, and professional musicians from New York, Boston, and elsewhere happily come to perform for the group for small fees, for expenses, sometimes even for nothing, at the monthly concerts held in the various private homes of the members. In some homes good pianos are not available; in others, none are available. In such cases a harp occasionally is substituted, or a singer is engaged and his or her accompanist is warned about the hazards of the accompanying instrument. So far the club has raised about a thousand dollars toward purchasing a grand piano of its own. And when it thought it had acquired an auditorium, the building unexpectedly was turned into a gymnasium.

But these are minor difficulties for an ambitious lady of 74 who also does private teaching and writes a weekly music column for Wolfeboro's *Granite State News*. The *News*, by the way, is to be congratulated as probably the smallest community newspaper in the country to feature a regular music department.

How many people half Mrs. Gilbert's age are accomplishing as much for music in their little corner of the world, asks your

Mephisto



Variety of Programs and Soloists Heard During 1953 Season at Lewisohn Stadium

Erica Morini Soloist, June 29

Erica Morini played Bruch's Concerto in G minor with the incandescent inspiration that only the greatest violinists can summon. Hers was one of those rare interpretations where the slightest detail was not only significant but fused into a living musical tissue that moved continuously with compelling conviction. The result was a seemingly new, thoroughly spellbinding Bruch concerto devoid of the empty pyrotechnics and lush sentimentality with which its familiar music is too often associated.

The beautiful shapes and the impassioned fire of Miss Morini's performance seemed to communicate themselves to Leonard Bernstein and the Stadium Symphony, whose accompaniment was a worthy match for the violinist's magnificent playing. With Leon Pommers at the piano, Miss Morini regaled the appreciative audience with two encores—Wieniawski's *Valse-Caprice* and the Kreisler version of the *Londonberry Air*.

Earlier the orchestra had provided Brahms's *Variations on a Theme of Haydn* as a rather heavy curtain-raiser, followed by a performance of his *Fourth Symphony* that was nicely mellow in the slow movement but a little driven elsewhere.

—A. B.

Slavic Music, July 1

Leonard Bernstein and Zadel Skolovsky, pianist, joined forces to present an all-Slavic program for this concert. As it turned out, it was virtually an all-Prokofieff program, with three works by the late Russian master preceding a performance of Dvorak's *Symphony No. 5*.

Mr. Bernstein opened with a performance of Prokofieff's Classical Symphony that was as fluid, well-proportioned, and, in general, as stylish as the best this reviewer has heard to date. The Lieutenant Kijé Suite fared similarly well, but the looseness of the piece's structure was emphasized by its inability to hold attention amid the usual extra-musical commotion of a concert at Lewisohn Stadium.

Prokofieff's Piano Concerto No. 3 was given a high-tension, hyper-romantic treatment by Mr. Skolovsky, and Mr. Bernstein as well; it was, in spite of its broadness, a stunning performance.

—W. F.

Mozart Program, July 2

Two familiar Mozart symphonies, in G Minor, K. 550, and in C, K. 551, flanking the somewhat less familiar Piano Concerto in G, K. 453, comprised this first Mozart concert of the stadium season. Leonard Bernstein conducted, supervising the concerto from the keyboard. The G minor symphony was read through in rather pedestrian fashion with generally slower tempos than one has come to expect, least of all from Mr. Bernstein. He did, however, give an especially notable account of the concerto, whose foreshadowings of Wagner in the slow movement are ever startling. Mr. Bernstein has played and conducted this score more crisply on earlier occasions, but not with such effective emphasis on the work's inherent dramatic qualities. The orchestra responded with real alacrity to his participation, in contrast to its perfunctory attitude toward the G minor Symphony. The Jupiter closed the evening in rousing splendor, but one's attention was firmly fixed on a magnificent rainbow overhead that seemed to signify celestial approval of the heavenly concerto performance.

—J. L.

Henri Deering Returns, July 8

Mendelssohn's *Ruy Blas Overture*, Brahms's *Symphony No. 1*, and Schumann's *Piano Concerto* were the standard fare of this Stadium concert, directed by Pierre Monteux. The conductor's reading of the Brahms symphony was both effective and eccentric. Its eccentricity lay largely in its recalcitrant treatment of tempos in climactic passages; its effectiveness lay in the splendid shapeliness of a performance that, in spite of its peculiarities, held together as if glued. Henri Deering's performance of the Schumann concerto was both poised and correct, if not remarkable for its interest or interpretative life.

—W. F.

Mischa Elman Soloist, July 9

Mischa Elman really turned on the tonal luster for his performance of Beethoven's Violin Concerto in this all-Beethoven program, conducted by Pierre Monteux. Since the violinist's playing is famous for the aforementioned quality, the audience had presumably come to hear it, and, in the concerto, it was this it heard. The program also included a breathtaking performance of the *Egmont Overture*, and a well-considered, if bumptious, performance of the *Seventh Symphony*.

—W. F.

Templeton and Kostelanetz, July 11

Alec Templeton's uninhibited, irreverent parodies of venerated composers and their creations seemed to delight almost all of the 12,000 persons who attended this concert. After he and the orchestra, which was under the direction of Andre Kostelanetz, had taken Mozart for a few sly jazzy turns, the pianist offered *Have a Few With Dinacu*, in which he did just about all with *Hora Staccato* that anybody could do. Then came the famous theme from the *Largo* of Dvorak's *New World Symphony* done à la Bach, Liszt, Bartok, and Wagner. It was all wonderful. Unfortunately, the same thing could scarcely be said for Mr. Templeton's performance of Rachmaninoff's Second Piano Concerto, in which many problems of both technique and interpretation remained unsolved.

Mr. Kostelanetz led the orchestra in a glowing reading of Stravinsky's *Fire Bird Suite* at the beginning of the concert and in Grofe's *Cloudburst* and his own arrangements of three Cole Porter songs.

—A. H.

Stell Andersen Soloist, July 13

The fourth week of concerts at Lewisohn Stadium was opened with

Conductor Stricken on Morning of Debut

Miguel Sandoval, Guatemalan conductor, who was scheduled to make his first Lewisohn Stadium appearance on the evening of July 21, suffered a heart attack during an orchestra rehearsal at the stadium that morning. His condition was serious, and he required hospitalization.

A major part of the program was devoted to an appearance by José Greco and his company of Spanish dancers. Roger Machado, piano soloist for the company, had conducted for it in Europe, and he completed the rehearsal in place of Mr. Sandoval and conducted for the dancers in the evening concert.

The Stadium Symphony does not

have an assistant conductor, so Joseph De Angelis, the orchestra's personnel manager, was required to find someone immediately to lead the purely orchestral part of the program. He thought of Arthur Schuller, a member of the second violin section who is also a pianist. Although Mr. Schuller had never conducted an orchestra before, he did know the repertoire in hand, and that night he directed performances of Chabrier's *Espana*, and works by Granados, Fernandez, and Falla.

The program drew an audience of

19,000, second in size to date only to the Gershwin program, which drew 20,000.

composers. There was a high-spirited reading of Berlioz's *Roman Carnival Overture*; a brassy, theatrical performance of Franck's *Symphony in D minor*; and a titillating version of Ravel's *Alborado del Gracioso*. The clouds of Debussy's *Nuages* and *Fêtes* were almost too nebulous for the surroundings, and the considerable traffic noise blurred better with the festival music. D'Indy's *Symphony on a French Mountain Air*, conducted with high color by Mr. Monteux, with Maxim Schapiro as piano soloist, closed the program.

—W. F.

Smallens Returns, July 15

Before an audience of 7,000, Alexander Smallens began his twentieth annual stint as a Stadium conductor, with an all-Tchaikovsky program (the summer's third concert devoted to this composer). Osny Renardy was soloist in the *Violin Concerto*. Three excerpts from *The Sleeping Beauty* ballet—Overture, *Panorama*, and *Waltz*—and the *Fourth Symphony* preceded the intermission. Under Mr. Smallens' direction, these were given competent and musically, if somewhat prosaic, readings.

In writing the *Fantaisie Pastorale*, Milhaud was inspired by the folk music of his native Provence, as he has been in many other of his works. In its brief course it evokes that heritage in a sort of nostalgic reflection that makes for continuously pleasurable listening. However aimless its thematic development, it contains several haunting melodies, and its brilliantly colored orchestration is the work of a master craftsman.

In his reading of Strauss's *Der Rosenkavalier Suite*, Mr. Monteux captured the deliciously youthful spirit of the opera without overlooking its touching poignance and gentle irony. The score's heavy orchestration was so transparently rendered that the essential tunefulness of the music was never lost. Its instrumental legerdemain thus emerged with considerable bite. Particularly well-paced and equally personal were Mr. Monteux's interpretations of the *Bach-Respighi Passacaglia and Fugue in C minor* and the *Prelude and Love-Death from Wagner's Tristan und Isolde*.

—C. B.

French Salute, July 14

A gala program commemorating Bastille Day was this evening's offering of Pierre Monteux and the Stadium Symphony. The concert was under the patronage of Count Jean de Lagarde, Minister Plenipotentiary in charge of the French Consulate-General at New York. The concert was attended by officials of the French Consulate-General and the United Nations French delegation. Count de Lagarde spoke to the audience. There was also a display by the color guard and drum and bugle corps from the Federation of French War Veterans, and twelve girls from the Chorale de France appeared in costumes said to be typical of each of the twelve provinces of France. At the close of the ceremonies, Mr. Monteux conducted both the French and American national anthems.

The music played was all by French

Totenberg and Manley, July 22

Gordon Manley was ill advised to choose the Brahms D minor Piano Concerto for his appearance in this program, postponed from July 20. No work in the repertory falls quite so flat when the soloist is not entirely up to the highest virtuoso standards. Mr. Manley did not have the commanding tone he needed, and he also displayed a distressing tendency to clip off his phrases. The performance threatened to fall apart in the endless *Adagio*, and Alexander Smallens deserved credit for having kept it going as well as he could under the circumstances. In all fairness to Mr. Manley, whose talents are not to be gainsaid, he redeemed himself nicely in the *Mozart* and *Debussy* encores that followed. The other soloist of the evening was Roman Totenberg, whose properly flamboyant way with the *Lalo Symphonie Espagnole* measured up every bit to his familiar expertise. The program had opened with the *Leonore Overture No. 3*, which went off rather raggedly, and included also four movements from Franck's *Psyché*. The latter was a first performance at the Stadium. Mr. Smallens obviously had prepared it with loving care, but for all its unusual precision the orchestra did not manage to suffuse the music with any of its inherent sensuality.

—J. L.

Arrau Plays Brahms, July 24

Alexander Smallens, making his final appearance this summer at the Stadium, offered an all-Brahms program, with Claudio Arrau as soloist in the B. flat Piano Concerto. The concert, postponed from the previous evening because of a record-breaking rain fall, took place under a cloudless, star-studded sky and a brilliant full moon. Despite the handicaps of gusty breezes and noisy planes, Mr. Smallens guided his men through the Brahms's Second Symphony with admirable equanimity.

After the intermission, Mrs. Charles Guggenheim, chairman of Stadium Concerts and affectionately known to Stadium fans as "Minnie", made her first appearance of the season. Following a few brief introductory remarks, she called for "Alex". As Mr. (Continued on page 22)

W EDDING bells have been ringing busily for musical personalities. **Jean Casadesus**, son of Robert and Gaby Casadesus, was married recently to Eve-Marie Girard in Venice. Elise Kullman, daughter of the Metropolitan tenor Charles Kullman, was married on July 10 in New Haven to Yves Michel Coty of Paris. **Marguerite Piazza**, long a fixture on the NBC Show of Shows, married William Condon, a Memphis snuff firm executive, on July 16 in Jackson, Miss.

Rudolf Kolisch, first violinist of the *Pro Arte String Quartet*, and **Allan A. Willman**, pianist and chairman of the University of Wyoming music department, will present some thirty recitals in Austria and Germany this summer under auspices of the Department of State and the U. S. High Commissioner. They plan to devote their programs mostly to contemporary composers.

Jorge Bolet faces a busy schedule this summer. On Aug. 2 he will play at Tanglewood under Pierre Monteux, on Aug. 8 at the Brevard Festival, on Aug. 11 under Erich Leinsdorf in the



Four good friends meet aboard the Andrea Doria: Licia Albanese, Rosa Raisa, Giovanni Martinelli, and Gladys Swarthout



Victor De Sabata (right) chats with Italian president Luigi Einaudi, who recently conferred the Order of Merit on the conductor



Lorenzo Alvary (seated) discusses the Florence Festival with his fellow trans-Atlantic passenger, Mario Del Monaco

Personalities in the News

Hollywood Bowl, and on Aug. 16 in a joint appearance with Jennie Tourel, soprano, in San Rafael, Calif. Mr. Bolet recently signed an exclusive contract with Remington Records. He will begin his annual fall tour on Oct. 12.

Elena Nikolaidi will sing on Aug. 23 at Deauville with the French National Orchestra and on the 26th at Scheveningen, Holland. The latter engagement will be a performance of Mahler's *Das Lied von der Erde* under Antal Dorati. On Sept. 3 Miss Nikolaidi will give a recital in Paris. After a Scandinavian tour she will return to America in October to rejoin the Metropolitan Opera Company.

Alicia Alonso will be featured in a screen biography of her scheduled by Federated Films. Production will begin in November when Miss Alonso returns from her current European tour with Ballet Theatre.

The French government has conferred the Croix de Chevalier de la Légion d'Honneur upon **Sol Hurok**.

Kurt Baum, tenor, left the touring Metropolitan Opera Company for a series of Covent Garden appearances during the Coronation festivities. He is now in Cincinnati for several assignments with that city's summer opera at the Zoo.

David Lloyd, Nan Merriman and Jerome Hines will take part in performances of Stravinsky's *The Rake's Progress* this month at the Edinburgh Festival under **Alfred Wallenstein**. **Howard Vandenburg** is scheduled to sing with the Bavarian State Opera in the Munich Festival.

Mildred Miller has been initiated as an honorary member of the Sigma Alpha Iota sorority chapter at the New England Conservatory, from which she was graduated.

Dorothy Warenskjold, Claramae Turner, William Olvis, Eugene Conley, Henry Reese and Jan Popper, all of whom took part in a performance of *Carmen* at the Hollywood Bowl on July 23, were guests of honor at a tea given by the Friday Morning Club in Los Angeles.

David Van Vactor, conductor of the Knoxville Symphony, is in Europe for a tour of the summer festivals with a view toward the establishment of a similar warm-weather season in Knoxville.

Mildred Dilling, harpist, is completing recital engagements in England and on the Continent. She will return to begin her annual American tour in November.

Marina Svetlova recently took time off from the tour of her own troupe to make several appearances with the Teatro dell' Opera Ballet in Rome.

Fabien Seitzky is in South America for a series of guest engagements with several orchestras. He will return in the fall to open the 24th season of the Indianapolis Symphony on Nov. 7.

Ernst and Lory Wallfisch will play Ernst Krenek's *Sonata (1948)* for Viola and Piano in their concert at the Brooklyn Museum on Aug. 2. They recently appeared in recitals in Edinboro, Penna., and at Cornell University. Mr. Wallfisch has been appointed first violist of the Detroit Symphony for the coming season.

Hans Schwieger, conductor of the Kansas City Philharmonic, is vacationing in Europe. He will return in September.

Ewan Harbrecht, who sang the role of Jeanne in the American premiere of Ibert's *Le Roi d'Yvetot*, in 1950 at Tanglewood, will make her European debut on May 13 in Milan.

Giorgia Weinrich has given a series of programs in Barcelona, Spain, under the aus-



Milton Katims (left) is awarded the Medal of Excellence by Columbia University's president, Grayson Kirk



Enell

Cesare Siepe, comfortably dressed for the occasion, leaves by plane for Italy and several operatic appearances



Astrid Varnay displays her Kentucky Colonel commission. With her is Charles K. O'Connell, secretary of state of Kentucky

pieces of the American Consul of Cultural Affairs, in which she has introduced piano works by many American composers, including Griffes, Gershwin, and Copland.

Shirlee Emmons flies to Brazil this month to inaugurate an artist-exchange program between the National Music League and the Instrução Artística do Brazil. The soprano is scheduled to make more than twenty appearances.

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Executive and Editorial Offices: 1401 Steinway Building
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Another Rockefeller Gift —This Time to City Center

IN its second munificent gesture of largess to music in recent months, the Rockefeller Foundation has announced a grant of \$200,000 to the New York City Center of Music and Drama to be expended over the next three years for new productions by the Center's opera and ballet companies. Under the supervision of Lincoln Kirstein, managing director, \$100,000 will be spent in the coming 1953-54 season; \$60,000 in 1954-55, and \$40,000 in 1955-56. Last April the Foundation gave \$400,000 to the Louisville Orchestra for the commissioning and performance of new works.

Newbold Morris, chairman of the board of directors of the City Center, knew of the grant in May but withheld public announcement until July for fear of injuring the Center's public drive for funds which, so far, has accumulated \$132,052. Mr. Morris points out that the Rockefeller money in no way mitigates the Center's need for contributions to reach its original goal of \$200,000, since the gift is specifically for the creation of new productions and may not be applied against operating expenses nor old obligations.

In some quarters the grant particularly earmarked for new works represents a powerful nudge for the Center along a road many people felt it should have taken more consistently during the decade of its existence. That is the road of experimentation, novelty and off-the-beaten-path exploration. From the beginning there have been two schools of thought about what the Center's main function should be. The founders of the institution, including the late Mayor La Guardia, thought of it primarily as a people's theatre to provide opera, drama, symphonic music and other high-class entertainment at prices the average New Yorker could afford to pay, that is to say prices considerably below the prevailing rate at the Metropolitan Opera House, Carnegie Hall, and Broadway generally. So far as opera is concerned, it became the "poor man's Metropolitan" and has been more or less content (with a few brilliant exceptions) to duplicate the traditional repertoire of its big brother on 39th Street as well as the other opera companies that play regularly or sporadically in the city.

PEOPLE who immediately saw the parallel between the Opéra and the Opéra-Comique in Paris and the Metropolitan and the City Center in New York were disappointed with this course. In Paris the repertoire is split fairly reasonably between the two theatres, the vast and stately Opéra doing the more spectacular productions, the small and intimate Opéra-Comique confining itself pretty well to productions that are enhanced by the lesser dimensions of its house. Since both are state-operated theatres, it has been fairly simple to co-ordinate their activities. With their quite different problems and different objectives, the two New York theatres probably could not get together with the same facility.

It cannot be denied that the Center, still maintaining an admission price scale less than half that of the Metropolitan, performs a tremendous service for thousands of opera-lovers who simply cannot afford the Metropolitan tariff. This service, the directors feel, justifies the Center's habitation in the realm of familiar music and its duplication of the 'Metropolitan' repertoire, al-

though it has been observed that only novelties and new productions draw capacity houses today and that there were many more empty seats last spring when the Center season over-lapped that of the Metropolitan.

Those who discount the Center's function as a people's theatre and urge upon it the role of a true second opera house deplore its productions of *Meistersinger*, *Aida*, and other works of similar proportions which are sadly beyond the physical capacity of the theatre and are far better done at the Metropolitan. But they applaud such appropriate and really valuable offerings as *The Medium*, *Bluebeard's Castle*, *The Love for Three Oranges*, *L'Heure Espagnole*, and other works of the kind, which have been delicious diversions from the dreary round of *Traviatas*, *Carmens*, and *Toscas*, and which would almost completely lose their identity in the vastness of the Metropolitan.

Whether the Rockefeller gift will be an added inducement to move further in the direction of novelty is far from certain. As a matter of fact, it has not been made entirely clear whether the money is to be spent on new productions of new works only or whether it also can be devoted to new productions of old works. The latter would by no means be unwelcome provided they were chosen judiciously for their novelty and their propriety to the theatre.

Music Instruction Shows Impressive Increase

MORE children are learning to play musical instruments today than at any time in history, according to Louis G. LaMair, president of the American Music Conference, an organization which works with local school and community officials to advance musical activity. In support of this statement, Mr. LaMair offers some figures:

The number of children receiving instrumental music instruction in public and parochial schools is estimated at 7,000,000 compared with less than 2,500,000 in 1947, and an additional million or more are getting private instruction. These estimates are based upon a recent survey made in New York State showing that the number of students getting school music training had doubled and almost tripled in the last six years.

Class piano instruction, or "keyboard experience", is now offered in thousands of elementary schools, and more recently class string instruction has been growing in popularity. Mr. LaMair cites the public schools of Houston where string classes are offered in 24 of the city's 113 schools on a voluntary basis and 650 students are enrolled. The number of high school bands now exceeds 38,000, according to available estimates; there are several thousands of grade-school bands, and there are believed to be some 8,000 school orchestras, most of which include the simpler symphonic classics in their repertoire.

AN upturn in interest also is noted among youth organizations, church groups, and community groups that are developing bands and orchestras, and an increasing interest is shown by industries that are building substantial music programs for their employees.

If these figures mean what they appear to, they are a heartening sign of a return to amateur music-making and self-perfor-

(Continued on following page)

Letters to the Editor

Broadcasts to Japan

TO THE EDITOR:

For years, your fine magazine has been a constant joy to me and it is with even greater pleasure that I look forward to the copies while serving with the U. S. Navy here in the Far East. Japan can be a fascinating place, but musically it is still very young and undeveloped. Therefore, my musical needs are filled by your magazine and by some of the Armed Forces broadcasts, which are relatively few, in spite of some of the articles I have read in your magazine which stated the contrary.

Recently, I read of the celebration of the 700th broadcast of the New York Philharmonic Symphony Orchestra's regular Sunday concerts. I noted that the broadcasts were transcribed and relayed all over the world including the Far East. This is not true, sad to say. Though I was hoping that I might hear these wonderful events upon arriving in Japan, unfortunately, they are not for us to enjoy. Nor are the Metropolitan Opera nor the NBC Symphony broadcasts. It seems to me that such outstanding virtues of American culture should be presented over here, not only for the Armed Forces personnel, but for the Japanese people as well, as perhaps through hearing what wonderful music we can produce they can better learn to respect us as what we are rather than what our sometimes vehement soldiers and sailors often make us to be.

Let me say again how much I appreciate your magazine, especially the phonograph record section which is tops.

EDWIN L. BEDFORD
U. S. Navy
San Francisco, Calif.

Musicians' Addresses

TO THE EDITOR:

I have recently come to America as an immigrant and am trying to locate the addresses of several friends who are musicians. Since your magazine seems to cover the music field quite comprehensively, I thought perhaps you might be able to help me contact these people. They are:

Prof. Dr. Richard Stöhr, from the Vienna Music Academy,
Prof. Mieczeslaw Münn, teacher at the Cincinnati Conservatory of Music,
Mrs. Doldy Sperling-Donath, concert pianist and piano teacher,
Mr. Ernest Kirsch, concert pianist and accompanist.

If you are unable to release information concerning their whereabouts, I would very much appreciate your giving me their addresses.

Thank you so much for your trouble.

MRS. ESTELLA POPP-KÖHLER

Any information as to the above people's whereabouts will be appreciated. It should be sent to Mrs. Popp-Köhler care of this magazine.—EDITOR.

Music Instruction

(Continued from preceding page)

mance in a world seemingly so completely dominated by television, radio, juke boxes, and packaged music of all descriptions. Some of us had feared the demise of the music student as a phenomenon of our society and had even begun to wonder where the professional musicians of the future were going to come from.

Development of musical training and actual instrument-playing at the grade- and high-school level is the well-spring of the very life of the art. Not only must such training be depended upon to discover and encourage talent to replenish the profession, but it also must be trusted with educating the passive listeners without whom we should soon have no audiences. There is no more enthusiastic attendant at a concert than he who once mastered the third position on a violin or played the *Butterfly Etude* before a school assembly.



Three musicians meet for tea in Florence during the summer of 1933. From the left are Ossip Gabrilowitsch, then conductor of the Detroit Symphony; Bronislaw Huberman, violinist; and Artur Rodzinski, who was preparing for his first season as conductor of the Cleveland Orchestra

What They Read Twenty Years Ago

Beginning Of The End

BERLIN.—As an initial step in the reorganization of German music life, a commission has been set up by the Prussian Ministry of Culture with a view to controlling the programs of all public concerts, whether these concerts are subsidized by the state or financed privately. This commission will be composed of Wilhelm Furtwängler, Wilhelm Backhaus, Georg Kulenkampff and a fourth to take the place of the late Max von Schillings, who was chosen as a member. The chief aim will be to see that due care is taken in fostering German works. . . Furthermore, strict attention will be paid to the principle of giving first preference to German artists. . . At a general meeting of the Reichskartell der deutschen Musikerschaft (National Union of German Musicians) plans were discussed for the organization of a national music chamber which will define and control the position of the German musician in the "corporative state". Professional German musicians of every category will be under the jurisdiction of this body, which will control the policies and guide the economic and legal destinies of all organizations such as the Union of German Professional Musicians, the National Society of German Musicians and Music Teachers, and the Association of German Composers. It will also have sole power to grant concessions and licenses for performances. The chamber will cooperate with the Ministry of Propaganda and Public Enlightenment.

It's Still Bare

The attendance at the Stadium concerts this year has been much less than in other seasons. Some attribute it to the times we are living in; others to the drawing power of the popular opera at the New York Hippodrome, which has been crowded nightly ever since it began operations during that hot weekend in June. Others claim, and I am inclined to agree with them, that it is due to the persistent custom continued over the years at the Stadium of playing symphonic works, suited for winter programs, and playing them with insufficient rehearsals. The addition to the programs this year of a number of lighter pieces of excellent quality has won favor with the audiences. This is the way to make these concerts more numerously attended, as I have pointed out before. . . Then, too, a little decoration, in the way of greens and lights, attractive lanterns, and the like, would go far to charm visitors to the Stadium, who find the place exceedingly bare. (From *Mephisto's Musings*.)

Sounds Like A Coronation

LONDON.—The Crystal Palace has often been the scene of gigantic festivals, but it is doubtful that a more impressive event has ever taken place there than the Festival of English Church Music on July 21. A choir of 4,000 took part. . . The scene left a deep impression. At the outset came four processions—bishops, clergy, organists and choirs. Brightness and beauty were adornments of

this assembly—choristers in the Elizabethan ruffs ordained by the college, marshals robed in scarlet cassocks, and, at the rear of the procession, the colored banners of the dioceses.

They Were Good, Too

After refusing for years to have mechanical reproductions or radio broadcasts made of his programs, Artur Schnabel recently consented to make records of the Beethoven sonatas. Mr. Schnabel states that he would like to make another set of records in order to check up on his own interpretations, which he says are different every time he plays.

Venerable Institution

BAYREUTH.—The 1933 Festival, honoring the fiftieth anniversary of Wagner's death, opened with a performance of *Die Meistersinger*. Chancellor Hitler attended.

Twice-Twenty Years Ago

All Paris is laughing at the account of a performance of *Faust* in Montreal in which Marguerite replaced the spinning wheel with a sewing machine. After the aria she announced: "This machine is incomparable and it costs only \$60."

On The Front Cover:

WILLIAM PRIMROSE, born in Glasgow, first began to study music with his father. At the age of ten the boy made his first public appearance as soloist in the Mendelssohn Violin Concerto. He had already made his London debut as violin soloist with the Royal Albert Hall Orchestra when Eugene Ysaye heard him play the viola and encouraged him to devote his full time to it. In 1930, Mr. Primrose joined the London String Quartet as violinist and remained with the ensemble until it disbanded in 1935. He moved to the United States in 1937 to become first violin of the newly-formed NBC Symphony, a post he held until he resigned in 1942 to concentrate on solo performance. The violinist has since appeared with every major orchestra in North and South America, England, Europe, and Israel, as well as in numerous festivals. On Sept. 3, he will introduce P. Racine Fricker's *Viola Concerto* at the Edinburgh Festival, where he is also to be heard in the Festival Piano Quartet with Clifford Curzon, Joseph Szigeti, and Pierre Fournier. He is scheduled to give at least fifteen more performances of the Fricker concerto during a fall tour of Europe. He will return to this country in January, 1954, for another series of engagements here. (Photograph by Stephens Orr, Glasgow.)

AUSTRALIA

Exchange of visits arranged

by two major Australian orchestras

By BIDDY ALLEN

Melbourne

CHARLES MOSES, general manager of the Australian Broadcasting Commission, has announced that arrangements have been completed for an exchange of visits by the Victorian Symphony, of this city, and the Sydney Symphony.

The ABC has had such a plan in mind for some years because of the tremendous interest it would create among music-lovers and because of the stimulus it would give to music in both Victoria and New South Wales. The exchange has now been made practicable through the cooperation of the Melbourne *Argus* and the Sydney *Daily Telegraph*. This important musical event is scheduled to take place in October, 1954.

Hephzibah Menuhin, Irmgard Seefried, Wolfgang Schneiderhan, and Yi-Kwei Sze have led the list of distinguished soloists presented in Melbourne this season under ABC management.

Miss Menuhin achieved an amazing feat of technical endurance by appearing in four consecutive concerts as soloist in two ultra-percussive concertos—the second of Bartok and that of Juan José Castro, who also conducted. Both works were played with magnificent pianistic skill and unflinching rhythmical courage.

The Castro concerto, alternately somber and violent, gave the soloist little respite from all-out muscular effort, but in the Bartok she revealed a wonderfully penetrating sense of color, which found full expression in the washes of silvery tone induced by minor seconds. Mr. Castro, as conductor, always gives of his best in music of dislocated jig-saw patterns. The orchestral impact was sometimes hard on the ears, but there was no mistaking his conductorial efficiency.

Miss Menuhin is touring New Zealand in August as associate pianist with the Griller Quartet, and in February, 1954, she will join her brother, Yehudi, for a concert season in India.

In his recitals Yi-Kwei Sze's voice was seldom less than impressive, but there was no interpretative tension to bring it to life. With orchestral support he made, however, a great im-

pression. His tone survived all instrumental challenge, and rhythmical climaxes were required by Mr. Castro's direction.

The orchestral interlude *Vision: The Ark of the Covenant*, from Eugene Goossens' recently completed oratorio, *Apocalypse*, was beautifully played by the Victoria Symphony early in July, under the composer.

The time has come when it is possible to assess the value of the opera season sponsored in Melbourne by the National Theatre Movement. Seven years have passed since Gertrude Johnson, a past student of the late Dame Nellie Melba, founded the NTM with no more secure backing than her own indomitable faith in Australian talent and initiative. Mistakes in plenty were made during the experimental period. Production costs soared, and young singers were encouraged to attempt roles beyond their experience and vocal capacity. The public was skeptical.

Affairs had straightened out in 1952 when John Brownlee gave invaluable help and encouragement. His co-operation with local singers established their artistic status in the eyes of the public. When Mr. Brownlee spoke with sober optimism of the future of an all-Australian opera company, the venture could no longer be written off as a quixotic ideal. When he praised standards already established, they could no longer be dismissed as amateur.

Australians at Covent Garden

Miss Johnson can now claim with legitimate pride that, as a result of her experiment, young singers leave Australia in command of complete roles rather than single arias and that two Australians, Sylvia Fisher and Eleanor Houston, are now at Covent Garden. Audience attendance during the 1953 season (six weeks of opera, two weeks of ballet, and one week of drama) totaled 76,000, which effectively disposed of the argument that Australians would not support Australian talent. It would be foolish to claim more for local opera than a standard comparable to that in the smaller European opera houses, but this is no mean achievement in the short space of seven years, lacking equipment, trained personnel, or guaranteed popular support. Today it is necessary to think ahead and to plan for a federal-controlled Australian opera company of the future, with adequate state guarantees to permit a full-time touring season of forty weeks and to attract such singers as John Lanigan, Elsie Morrison, William Herbert, and John Cameroff back to their homeland.

The first Australian production of *The Consul* marked the end of our operatic adolescence. Weeks of rehearsal preceded the recent first performance, and the standard achieved was wholly professional. Marie Collier, young Melbourne soprano who scored a brilliant success as Santuzza during the 1952 season, was a sensational success as Magda Sorel. Stefan Haag, who studied Menotti's work at



Norman L. Danvers

Yi-Kwei Sze (right) and his wife, Nancy Lee, are welcomed in Sydney by Chen Tui Chu, Chinese minister plenipotentiary there, and his wife

first hand in London and Vienna while on a Victorian Government traveling scholarship, adapted his knowledge cleverly to local conditions, was the stage director. Working closely with the deputy conductor of the Victorian Symphony, Joseph Post, he secured a wholehearted response from all concerned, whether singers, players, or stagehands. The effect of Menotti's opera on Melbourne audiences was staggering. Invitations to present it in all states have reached the Melbourne company; meanwhile it will be taken to Victorian provincial centers under

the direction of the government-sponsored Council of Adult Education.

Hans Schmidt-Isserstedt arrived in Australia in July under contract to the Australian Broadcasting Commission. The German conductor is leading the ABC orchestra in eighteen concerts spread over a seven-week tour of all states. He will present many modern German works unfamiliar to local audiences and *Fantasy on a Dance Tune* by the Melbourne composer Robert Hughes. Alan Loveday, New Zealand violinist will be the soloist at several concerts.

Irmgard Seefried, Yi-Kwei Sze,

and Andre Marchal appear in Sydney

By WOLFGANG WAGNER

Sydney

THE 1953 season of the Sydney Symphony opened on a somewhat disquieting note. A series of four all-Beethoven programs, under the direction of Tibor Paul, former conductor of the Hungarian Broadcasting Orchestra, did not live up to expectations, owing, probably, to a lack of artistic understanding between conductor and players.

On the other hand, Irmgard Seefried opened a short but triumphant Australian tour with a number of concerts in Sydney. The purity of Miss Seefried's voice and her great interpretative art, combined with the exquisite accompaniments of Gerald Moore, made these concerts events of rare order.

In a joint recital with her husband, Wolfgang Schneiderhan, who was touring Australia at the same time, Miss Seefried was heard in the first local performance of Hindemith's *Three Sacred Motets*. Mr. Schneiderhan proved a violinist of profound sensitivity in performances of Beethoven and Brahms concertos in a subscription concert and as an interesting, though somewhat academic, recitalist in two sonata programs. Mr. Moore gave several lectures under the title *The Accompanist Speaks*.

André Marchal, organist at St. Eustache in Paris, offered a program that covered three centuries of organ music. His delicacy of registration was particularly evident in works by French composers, namely Franck and Vierne. Also greatly admired locally was the noble voice of the Chinese bass Yi-Kwei Sze. He displayed a remarkable versatility in several lieder recitals and a subscription

program of operatic arias.

Following Mr. Paul's guest appearance with the Sydney orchestra, Eugene Goossens returned to conduct the first of the season's twenty subscription concerts. Works new to Sydney and included in these programs have been Kabalevsky's Symphony No. 2, Hindemith's Philharmonic Concerto, Strauss's *The Legend of Joseph*, Prokofieff's *Romeo and Juliet*, and Malipiero's *Impressions from Nature*.

A most important and widely discussed Australian premiere was that of Vaughan Williams' *Sinfonia Antarctica*. A somewhat bewildered public, less reverently disposed towards this composer than English audiences, received the work politely but without great enthusiasm. In the same program the Hungarian pianist Louis Kentner was soloist in well-wrought performances of the Schumann Concerto and the E flat major Concerto of Beethoven.

Pasadena Orchestra Signs Lert for Nineteenth Season

PASADENA. — Richard Lert, who came to Pasadena in 1934 as guest conductor of the Pasadena Symphony and Chorus, has been re-engaged as musical director of the Pasadena Civic Music Association for the nineteenth season. An important event of the 1953-54 season at Pasadena Civic Auditorium will be a repeat performance of *Parsifal* on Dec. 13, replacing the traditional performance of *Händel's Messiah*. *Parsifal* was the major offering of the association's 25th-anniversary season last year.

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Coronation of Elizabeth II Commemorated

By Omnibus Recording of British Music

ONDON RECORDS has issued a special commemorative Coronation release of some dozen and a half disks, most of them welcome and a few of them superb. Except for RCA Victor's account of the actual accession proceedings, this makes London the only company to have made hay while the topical sun shined and, incidentally, the only one to have made a really sizable contribution to the neglected American catalogue of English music since the advent of microgroove.

Most importantly, the omnibus release lists the Pastoral Symphony of Ralph Vaughan Williams (LL 721). Chronologically the third of his essays in this form, the Pastoral dates from 1922. It has none of the urban clangor of the preceding London Symphony, and even less of the ensuing F minor's anguished cacophony. The performance, by the London Philharmonic under Sir Adrian Boult, is extraordinary for its sensitivity. This conductor has not been generally esteemed as a mood man; his direction is always sober and solid, to be sure, but we are not accustomed to expecting anything imaginative from him. It is especially pleasant, therefore, to report that his conception of the Pastoral is a wonderfully sustained evocation, with just the right texture throughout. The wordless soprano solo in the Finale is not credited, but one infers from overseas intelligence that it is sung by Margaret Ritchie. Her liaison with the orchestra is impeccable.

Early Keyboard Music

The only item in this release that is not a 12-inch single, priced at the usual \$5.95, is the boxed album of two disks (LL 712/713, \$11.90) entitled Early English Keyboard Music. This is a selective transfer to LP of a considerable collection issued on 78s in 1951. Participants are Elizabeth Goble, virginals and harpsichord; Thurston Dart, harpsichord; Robert Donington, viola da gamba; and Geraint Jones, organ. The program includes the Pavanna Bray, Galliarda Bray, Praeclaudum, The Carman's Whistle, and The Earl of Salisbury's Pavan and Galliard, by Byrd; a Fantasy, Lord Salisbury's Pavan, Lord Salisbury's Galliard, and A Fancy in A Re, by Gibbons; the Woodecock Variations and a Masque, by Farnaby; The King's Hunt, Queen Elizabeth's Pavan, the Walsingham Variations, and In Nomine, by Bull; the Pavanna Dolorosa and Galliarda Dolorosa, by Philips; the Pavan in A Minor, by Tonkins; and anonymous pieces from the same period. The readings must be supposed authentic on the face of it; certainly we have not had so generous a sampling of this music under any other auspices.

Moving from the sublime to the mediocre, LL 753 couples two suites by the contemporary Eric Coates, The Four Centuries and The Three Elizabeths, played by the New Symphony

under the composer. To spare you undue reflection, the third Elizabeth is the present Queen Mother. Both suites are pleasant enough but superficial as to content and construction. Coates does have a following in England, however, and he was entitled to inclusion in this series.

The music of Delius has been coming into its own phonographically, and better late than never. On LL 758 Anthony Collins leads the London Symphony in Brigg Fair, On Hearing the First Cuckoo in Spring, The Walk to the Paradise Garden, and A Song of Summer. The intelligence that Sir Thomas Beecham intends to survey the entire Delius literature for Columbia gives pause, because he is the exemplar in the music of this composer. In fairness to Mr. Collins, nonetheless, he elicits quite sound if not particularly glowing performances.

Of all the disks under scrutiny here, the sole defection as to sonic quality is LL 760, which is in fact a reissue of two Handel-Harty redoubtably, The Water Music and The Royal Fireworks, both conducted by Edward van Beinum with the London Philharmonic and Amsterdam Concertgebouw orchestras, respectively. The performances are adequate if not compelling, although either transcription has been better recorded by other forces.

The suite from Constant Lambert's ballet Horoscope is coupled with the first and second Façade suites of William Walton on LL 771. Robert Irving conducts, but which orchestra is open to question. The jacket indicates the London Symphony and the London Philharmonic at different junctures. No matter; the performances are scintillating and all credit to anybody concerned. Mr. Irving elicits more bite and lilt in the wonderful Walton scores than I have ever heard, with all due respect to the Columbia version featuring Edith Sitwell.

Edward German's music has every right to an honored place here. On LL 772 Victor Olof conducts the New Symphony in three dances each from Nell Gwynn and Henry VIII, and a quartet of soloists is enlisted for a group of vocal selections from Merry England. They are identified as John Cameron, Alexander Young, Patricia Baird and Marjorie Thomas, although I saw the latter two listed elsewhere as Patricia Bond and Marjorie Thorne. The performances are entirely in keeping with the folksy redolence of German's sprightly and characteristic pieces.

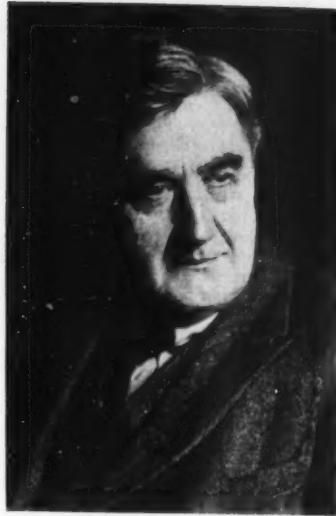
Britten and Warlock

Benjamin Britten, too, deserves representation, and London has performed a notable service by reviving his Variations on a Theme by Frank Bridge, Op. 10, for the occasion. The coupling, on LL 801, is Warlock's delectable Capriol Suite. Both are played by the Boyd Neel String Orchestra, Mr. Neel conducting. The early Britten work, now some sixteen years old, was laden with more promise than the years have brought forth. It holds up extraordinarily well, and Mr. Neel's ensemble plays lovingly. The Capriol performance is somewhat mannered, but the score itself is a delight, and this account of it will do nicely until a better one comes along.

Beyond reasons of protocol, there seems little justification for having recorded the official Coronation marches of Arnold Bax and Walton. As heard on LL 804 they sound, as they did in earlier radio hearings, rather startlingly meretricious. The addition here of Elgar's familiar

KEY TO MECHANICAL RATINGS

- *** The very best: wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- ** Free from all obvious faults, differing only slightly from above.
- ** Average.
- * Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.



Ralph Vaughan Williams

Pomp and Circumstance March No. 1, and the less familiar but equally worthy No. 4, does not help matters much.

Inevitably, perhaps, the Enigma Variations turn up again on LL 740, performed by the London Symphony under Sir Malcolm Sargent. The unfoldment is much more leisurely than that of Arturo Toscanini's, which is the current criterion. In other respects the present issue is quite the match for the more surcharged version, and it has the added advantage of being coupled with a suite arranged from the dramatic music of Purcell by Albert Coates. If one were to cavil, incidentally, Purcell is practically the forgotten man of this commemorative release. But this charmingly contrived hodgepodge certainly is better than nothing.

Also better than nothing, but not much more, is the pair of slipshod performances on LL 805: the Mass in G Minor by Vaughan Williams and Edmund Rubbra's Missa in honorem Sancti Dominici. There are extenuating circumstances up to a point, it must be said. T. B. Lawrence, conductor of the Fleet Street Choir, had been ailing, and he died while the recording was in progress. That does not excuse the pallid singing, however, or the frequently faulty intonation, either. Too bad, because these are lovely scores, and they ought to have had more careful handling.

Except for the Handel-Harty reissue (LL 760), all recordings are worthy of the four-star rating with regard to mechanical standards.

—JAMES LYONS

Mozartian Catch

MOZART: Concertos No. 21, in C major (K. 467); No. 26, in D major (K. 537). Joerg Demus, piano; Vienna State Opera Orchestra, Milan Horvath conducting. (Westminster WL 5183, \$5.95)

**** Divertimento in E flat major for String Trio (K. 563). Jean Pouquet, violin; Frederick Riddle, viola; Anthony Pini, cello. (Westminster WL 5191, \$5.95)**** Sonatas No. 32, in B flat major (K. 454); No. 33, in E flat major (K. 481). Reinhard Peters, violin; Charles Rosen, piano. (London LL 674, \$5.95)****

A GREAT many pages of Mozart's finest writing for strings and piano are available on these three single disks, in recordings that are a rare combination of musical artistry and engineering skill. Of first interest, perhaps, are the two concertos, which the composer created for his own performance and thus are somewhat more demanding in technique and subtlety of style than some of the others. No. 26 is the one usually known as the Coronation, whether or

Records and Audio

not it actually had anything to do with the festivities surrounding the crowning of Emperor Leopold II. It, like No. 21, is played with much skill and exquisite sensitivity by Joerg Demus, one of the most promising young pianists currently recording in Europe.

The extensive Divertimento, which is a far more elaborate and soulful work than its title would imply, is given a robust and masterly performance by Messrs. Pouquet, Riddle, and Pini—all leading orchestral musicians and soloists in London. The two sonatas for violin and piano, having high Köchel numbers, are from the most mature period of Mozart's gradually evolved feeling for the essential duality of the form. They are considerably more substantial, therefore, than the early sonatas, particularly in the violin part, which is now viable in its own right, and they are worthy of the most profound interpreters. The present performers are careful and respectful players, and they make no technical mistakes. But they rarely reach the heights of the composer's inspiration. All three disks are superb mechanically.

—R. E.

Haydn Triumphant

HAYDN: The Sun Quartets—Op. 20, No. 1, in E flat; No. 2, in C; No. 3, in G minor; No. 4, in D; No. 5, in F minor; No. 6, in A. Schneider Quartet. (Haydn Society HSQ 16, 17, and 18, \$5.95 each.)***

THESE magnificent quartets of 1772 are called the Sun Quartets not because of their warmth and brilliance (as well they might be), but because an early edition had the emblem of a rising sun on its cover. Alfred Einstein once wrote that "Haydn's quartet and his symphony are a supreme achievement of the human mind—a heritage which the glib epithet 'Papa Haydn' has all too long caused to be underrated." The listener will soon recognize the justification of this estimate as he studies these works. The Schneider Quartet, made up of Alexander Schneider, Isidore Cohen, Karen Tuttle, and Hermann Busch, plays them with brio, spontaneity, and beautiful balance. To the Haydn Society, which is making it possible to record all of Haydn's quartets, every music lover should say Godspeed, and hasten to purchase these recordings.

—R. S.

Comic Delight

DONIZETTI: L'Elisir d'Amore. Alda Noni (Adina); Bruna Rizzoli (Giannetta); Cesare Valletti (Nemorino); Afro Poli (Belcore); Sesto Bruscantini (Dulcamara); Radio Italiana Orchestra and Chorus, Gianandrea Gavazzeni conducting. (Cetra-Soria 1235, \$17.85)***

THIS is one of the most satisfactory opera recordings available, and since L'Elisir d'Amore is one of the most delightful of comic operas, the set can be heartily recommended. Felice Romani's genuinely funny libretto has been set with unflagging inspiration by Donizetti and the music has a buoyancy and lyricism that still scintillate today. Miss Noni is utterly captivating as Adina, building a characterization with every delicate vocal inflection. Mr. Valletti's voice seems a little light and thin, but he sings with "oceans of style". Both Mr. Poli and Mr. Bruscantini have admirable voices and inject their singing with the kinds of humor their differing roles call for. Mr. Gavazzeni keeps the opera bubbling along with the utmost skill.

—R. A. E.

Records and Audio

Authentic Contemporary

MILHAUD: *Les Amours De Ronsard*. *Philharmonic Chamber Ensemble*, *Darius Milhaud conducting*; *Anne Bollinger, Herta Glaz, Leslie Chabay, and Mack Harrell*, soloists. *Concertino D'Été*. *Philharmonic Chamber Ensemble*; *Robert Courte*, violist. (Contemporary AP 102 \$4.45)*** First Quintet; Second Quintet. *Stanley Quartet*; *Brooks Smith, pianist*; *Clyde Thompson, contrabass*. (Contemporary AP 103 \$4.45)***

HINDEMITH: *Kammermusik No. 1*, Op. 24, No. 1; *Kammermusik No. 3*, Op. 36, No. 2. *Philharmonic Chamber Ensemble*, *Paul Hindemith conducting*; *Laslo Varga, cellist*. (Contemporary: AP 101 \$4.45)***

IN an admirable effort to establish a library of contemporary music conducted, in the interest of authenticity, by the composers themselves, Contemporary Records has brought forth these three initial ten-inch disks as encouraging examples of what can and should be accomplished along this line. Without going into the merits of the music, let us simply identify the works. The First Quintet of Milhaud was written in 1951 to mark the centenary of Mills College, the Second was commissioned by the University of Michigan and written in Paris in 1952. Both are expertly performed by the Stanley Quartet, established at the University of Michigan as quartet in residence in 1949. *Les Amours De Ronsard* is a group of four pieces for vocal quartet, or small chorus, and chamber ensemble written in France in 1934 on commission from the dancer, Alanova, and first performed in London the following year. The Concertino D'Été was commissioned by the Charleston Chamber Music Players for their tenth anniversary in 1951 and was given its first performance in Charleston, with Mr. Courte as viola soloist, in November, 1951.

The two selections from Hindemith's *Kammermusik* series, the second of which is a cello concerto, are examples of the composer's worthy aim, undertaken in 1922, to provide chamber music which could be played in the home by amateur musicians of professional ability and thus help counteract a trend toward making all new music suitable for performance only in the concert hall. More than average technical ability is required to play these compositions properly, but they do have the charm of stylistic simplicity. About a dozen players are required, most of whom in the present recording are members of the New York Philharmonic-Symphony. —R. E.

Prokofieff Swan Song

PROKOFIEFF: *Symphony No. 7*, Op. 131. *Philadelphia Orchestra*, *Eugene Ormandy, conductor*. *Lieutenant Kijé Suite*, Op. 60. *Royal Philharmonic*, *Efrem Kurtz conducting*. (Columbia ML 4683, \$5.45.)

**** The last of Prokofieff's works in this form, the Symphony No. 7 was written last year and first performed in Moscow in October, only a few months before the composer's death. Its first American performances by the Philadelphia Orchestra, in its home city and subsequently in New York (MUSICAL AMERICA, May, 1953), were attended by some curiosity, since little of the composer's recent output has reached this country. (The high opus number would indicate that a number of works are entirely unknown here.) The score contains a curious admixture of what one supposes the composer wanted to write,

choruses *Pater Noster* and *Ave* particularly in the first and third movements, and what he was ordered to write by the Soviet Central Committee's Decree on Music (1948), i.e., music easily accessible to the people. The reversion to traditional, pre-twentieth-century precepts of musical composition occasioned by this decree apparently weighed heavily on Prokofieff's inventiveness—even his characteristic melodic and rhythmic wit is dimmed in this symphony, though it momentarily appears in the spirited fourth movement. At any rate, from what one gathers, as reflected in a quote in the jacket notes, *Pravda* was satisfied. We, too, can be satisfied with the luminous performance here recorded. Mr. Ormandy and the orchestra, bounding with energy and devoted to their task, are blessed with one of Columbia's most successful *mise en disques*. So much cannot be said of the over-side, but Mr. Kurtz's reading of the Lieutenant Kijé Suite is thoroughly workman-like and the recording is good. —C. B.

Two Modern Masters

STRAVINSKY: *Piano Concerto*; *Scherzo à la Russe*; *Pater Noster*; *Ave Maria*. *Soulima Stravinsky, pianist*; *RCA Victor Symphony*; *chorus of men and boys*; *Igor Stravinsky, conductor*. (RCA Victor LM 7010, \$4.67)***

STRAVINSKY: *Piano Sonata* (1924); *Piano Rag Music*. BARTOK: *Piano Sonata* (1926); *Six Bulgarian Dances*. *Pietro Scarpini, pianist*. (Colosseum, CLPS 1025, \$5.95.)**

BETWEEN them, these recordings contain the only LP performances available so far of Stravinsky's

remember the evening when Yehudi Menuhin gave the first performance of this sonata, which he had commissioned, and afterwards brought the composer to the stage of Carnegie Hall. Bartok, already near his final illness, looked shockingly frail, but his spirit seemed to shine all the more brightly because of that fact. The audience had been absorbed for twenty minutes by the power of the music, which could only be likened to Bach in its structural fascination and grandeur of conception. It was a triumph for Bartok, his sonata, and Mr. Menuhin, who was devoted to the master and gave a superb performance. Wandy Tworak also plays the sonata magnificently. In every way, this is a recording that no lover of contemporary music should fail to own and to study. Classical procedures and modern ideas and materials are wonderfully blended in it. —R. S.

Mostly Bloch

BLOCH: *Concerto for Violin and Orchestra*; *Baal Shem*. *Joseph Szigeti, violinist*; *Orchestre de la Société des Concerts du Conservatoire*; *Charles Munch conducting*. (Columbia ML 4679, \$5.45.)** My copy of the venerable MM 380, which was the 78-rpm album of the Violin Concerto, has been long since played to unplayability. Having thus confessed a historical affection for this work, I can add with assurance that the performance sounds infinitely better in this microgroove version than it ever did in the old days. The overtones of Brahms and Sibelius are more than discernible through the impassioned wailing of the self-conscious Bloch, but this score continues to be deeply affecting, for all its essentially uninteresting structure. The *Baal Shem* is, of course, a masterpiece of its kind, and incidentally a perfect coupling here. It remains to be said that the respective performances are among the finest Mr. Szigeti ever vouchsafed. Columbia is to be complimented for having transferred them so carefully from the old masters; the sound is not stunning by any means, but it is perfectly adequate under the circumstances. —J. L.

BLOCH: *Concerto Grosso for String Orchestra with Piano Obbligato*. SCHUMAN: *Symphony for Strings*. *Pittsburgh Symphony*, *William Steinberg conducting*. (Capitol S 8212, \$5.72.)*** These works were recorded in actual performances at the first Pittsburgh International Contemporary Music Festival. Mr. Steinberg conducts both of them with firm technical control and complete understanding. Ernest Bloch's *Concerto Grosso* pours some excellent new wine into old bottles. Bloch, the incorrigible romantic, is heard in the *Dirge*, *Pastoral*, and *Dance*, but the *Fugue* returns to classic models and style. William Schuman's *Symphony for Strings* is as lean and sharp as a wind-swept mountain ridge. Its contrapuntal tension and closely knit development make it tremendously stimulating intellectually as well as emotionally. —R. S.

Two by Khachaturian

KHACHATURIAN: *Piano Concerto*. *Margot Pinter, pianist*; *Symphony Orchestra of Radio Berlin*, *Arthur Rother conducting*. (Urania ULP 7086, \$5.95.)** During the eighteen years of its existence this concerto has enjoyed a tremendous vogue for reasons that must be apparent to almost everyone who has heard it. Its themes are melodies that somehow sound familiar upon first hearing, and they are dealt with in terms of lush harmonies and brilliant sonorities similar to those that insure the popularity of the best-known Tchaikovsky and Rachmaninoff concertos. This recording, which gives the work its due in virtually every respect, represents the fourth performance to be made available on long-playing records. —A. H.

KHACHATURIAN: *Cello Concerto*. *Sviatoslav Knushevitsky, cellist*. *State Orchestra of the U.S.S.R.*, *Alexander Gauk conducting*. (Vanguard VRS 6009, \$5.95.)** The Khachaturian Cello Concerto is a musical patchwork of questionable musical worth, but it does offer the soloist some fascinating opportunities for tone coloring and technical ingenuity. Mr. Knushevitsky, to whom the work is dedicated, plays it with sumptuous tone, and the orchestra is also excellent. —R. S.

Unearthly Music

OF GODS AND DEMONS. Abendlich straht der Sonne Auge, from Das Rheingold; Wotan's Farewell and the Magic Fire Music, from Die Walküre; Mephistopheles' Serenade, from The Damnation of Faust; The Calf of Gold, from Faust; Ecco in mondo, from Mefistofele; Song of the Flea, by Moussorgsky; and Do not weep, my child, from Rubinstein's The Demon. *George London, bass-baritone; Vienna Symphony, Rudolf Moralt conducting; Metropolitan Opera Orchestra, Kurt Adler conducting.* (Columbia ML 4658, \$5.45.)***

RECORDED vocal recitals are too often imbalanced because they tend to show the artist only in offerings calculated to emphasize his most notable area of specialization. This one is partly an exception and partly not; the typecasting implicit in the title is sufficiently broad to encompass



George London

pass a considerable sampling of the operatic repertory. Mr. London's gifts at characterization are quite as unusual as his vocal endowments, and only the latter are evidenced here, but the collection covers enough musical ground to dispel any monotony in the subject matter. Those who insist that Mr. London needs years in which to develop are commended especially to the Die Walküre excerpt. Without odious comparisons, it is fair to say that he holds his own quite successfully in each of the four languages represented on this disk. His affinity for sinister roles need not be argued, except to add that he has sung non-sinister ones with success both here and abroad.

—J. L.

Three for Orchestra

DELIUS: Eventyr and North Country Sketches. *Royal Philharmonic, Sir Thomas Beecham conducting.* (Columbia ML 4637, \$5.45.)***

WAGNER: Siegfried's Rhine Journey and Funeral Music from Götterdämmerung; Prelude and Liebestod from Tristan und Isolde. *Pittsburgh Symphony, William Steinberg conducting.* (Capitol S 8185, \$5.72.)***

STRAUSS, RICHARD: Death and Transfiguration; Don Juan. *New York Philharmonic-Symphony, Bruno Walter conducting.* (Columbia ML 4650, \$5.45.)***

THE Delius disk is the first in a new series of recordings sponsored by the Delius Trust, which was established in 1935 by the composer's widow with Sir Thomas as musical adviser. The purpose of the trust was to issue model editions of Delius' works, to record selected works under Sir Thomas, and to promote Delius' festivals and special performances. If this first sample is any indication of what is to follow, lovers of Delius' music have cause for rejoicing and near-void in Delius' recorded repertoire should be filled to their satisfaction. Sir Thomas has a special affinity for this music and deals with it tenderly and affectionately, as only a sensitive Briton could. Happily, the recording itself is superior in technical quality.

The Wagner excerpts serve chiefly to reveal the high professional competence the Pittsburgh players have

maintained under the perceptive guidance of Mr. Steinberg. The excerpts are set forth with a true feeling for the operas from whence they come, and they have the unhurried majesty of style that they frequently are not awarded in concert performances.

As with Mahler, Bruno Walter plays the music of Richard Strauss with an impressive show of insight for the mystical nature of the composer's inspiration. He also has a keen ear for all of its dramatic possibilities. These qualities stand out sharply in this new superior recording, carefully engineered by Columbia. —R. E.

Thrice Romeo

BERLIOZ: Romeo and Juliet, Dramatic Symphony, Op. 17 (orchestral music only). *New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor.* (Columbia ML 4632, \$5.45.)***

TCHAIKOVSKY-TANEIEFF and GOUNOD: Love duets from Romeo and Juliet. *Jean Fenn, soprano; Raymond Manton, tenor; Katherine Hilgenberg, mezzo-soprano; Los Angeles Orchestra, Franz Waxman, conductor.* (Capitol P 8189, \$4.98.)**

THE famous "star-cross'd" lovers immortalized by Shakespeare have been a continuing source of inspiration to composers, including such contemporaries as Prokofiev, Diamond, Sutermeister, and Blacher. Of the three nineteenth-century works dealing with the couple and here under consideration, the Tchaikovsky-Taneieff is a curiosity. Tchaikovsky had composed a duet (interrupted briefly by the voice of the nurse) based on themes from his Romeo and Juliet Overture-Fantasia. He had written the vocal parts down but had left the accompaniment incomplete. Sergius Taneieff completed the accompaniment and tidied up the ending with some measures from the overture-fantasia. The result is an impulsive work, with excellent vocal lines

and a fine climax; once heard it ought to make a place for itself in the repertoire in this country.

The Gounod contribution is Act IV, Scene 1, of his second best-known opera. The French composer's duet has a rather chaste air, but in its serene way is quite lovely, the ending exceptionally so. Miss Fenn sings exquisitely and is ably seconded by Mr. Manton. Both duets are sung in French. Mr. Waxman gets the most out of the orchestral accompaniments.

The Berlioz symphony is here recorded more extensively than ever before; it lacks only the vocal music. The most imaginative and the best of the three works under consideration, it is given a searing, high-tensioned performance that is highly recommended.

—R. A. E.

Two from Toscanini

ELGAR: Enigma Variations. BRAHMS: Variations on a Theme by Haydn. *NBC Symphony, Arturo Toscanini, conductor.* (RCA Victor LM 1725, \$5.72.)***

CHERUBINI: Symphony in D. BEETHOVEN: Septet in E flat, Op. 20. *NBC Symphony, Arturo Toscanini, conductor.* (RCA Victor LM 1745, \$5.72.)***

THE Elgar and Brahms works have long been staples in the Toscanini repertoire, and it is good to have his versions recorded on LP disks. Needless to say, they have the master's well-known classic clarity and proportion. The Elgar variations have profited in the past from warmer, more romantic interpretations.

Considered superior to Beethoven in his own day, Cherubini is now, according to Irving Kolodin, in danger of being underrated. The Symphony in D is certainly a strong and frequently original work, and it is conducted with superb purity of style by Mr. Toscanini, who has often espoused the Cherubini cause. The Beethoven septet is uneven in quality, but it has

Reanimated Warhorse in Two Versions

PONCHIELLI: La Gioconda. *Maria Meneghini Callas (La Gioconda), Maria Amadini (La Cieca), Giulio Neri (Alvise), Fedora Barbieri (Laura), Gianni Poggi (Enzo Grimaldo), Paolo Silveri (Barnaba), Piero Poldi (Zuane; A Steersman), Armando Benzi (Isepo); Chorus of Cetra, Giulio Mogliotti, director; Orchestra of Radio Italiana of Turin, Antonino Votto conducting.* (Cetra-Soria 1241, \$17.85.)***

THANKS to the superb singing of Maria Callas, a generally excellent cast, and a vigorous performance, this recording reanimates the faded measures of Ponchielli's *La Gioconda*. Even without the sumptuous stage spectacle, upon which the music depends for much of its effect, the opera is dramatically vivid as it is performed here. Miss Callas has the unusual vocal requirements for the title role. She has ringing top tones, with great body and brilliance, and tones of equal beauty in the lower range. The voice, for all its volume and power, is flexible, and the scale is even. She is able to negotiate the wide leaps in the vocal part with complete security. Even when there is a trace of effort, the voice never loses its vibrant richness. Miss Barbieri and Mr. Neri sing the melodramatic scene between Laura and Alvise excitingly. The performance of the duet passages of *La Gioconda* and *Laura* in Act II should not pass without praise either. Miss Amadini is admirable as *La Cieca*. Mr. Poggi and Mr. Silveri give performances which atone to a certain extent for a lack of vocal lustre with

their dramatic force. Mr. Votto conducts with constant attention to balance and detail. *La Gioconda* is an old musical bag of bones, but it can be stirring when it is sung as it is in this outstanding recording.

—R. S.

PONCHIELLI: La Gioconda. *Anita Corridori (La Gioconda), Miriam Pirazzini (Laura), Rina Cavallari (La Cieca), Giuseppe Campora (Enzo), Anselmo Colzani (Barnaba), Fernando Corena (Alvise), others; orchestra and chorus of La Scala, Armando la Rosa Parodi, conductor.* (Urania URP 7089, \$23.80.)***

THE Urania version of *La Gioconda* has many virtues, but it has the fundamental weakness of a poor singer in the focal title role. Miss Corridori has the voice for the part and knows the style, but the voice is not always well controlled, going off pitch, and losing resonance now and again. It is a pity, because she is in good company, ranging from the excellently routine, serviceably voiced Miss Pirazzini and Mr. Corena to the exciting, vocally beautiful Giuseppe Campora. Mr. Colzani has a voice as fine as Leonard Warren's, but he does not always sing with inner animation. Mr. Parodi conducts with sluggish tempos. The performance sounds studio made. The balances are good, except for the chorus, which lacks resonance and does not sing well anyway. The individual voices are cleanly projected; the orchestra has satisfactory depth and a clean quality. Very quiet surfaces. —R. A. E.

Records and Audio

so many remarkable passages that it is decidedly worth hearing. A full orchestra is probably not the ideal ensemble for presenting this music—some of the themes seem better suited to the original combination of instruments—but it could hardly be better conducted or played.

—R. A. E.

Catch-Alls

SALZBURG FESTIVAL HIGHLIGHTS. (Remington R-199-121, \$2.49.)**

CONTEMPORARY OPERA VOCAL SELECTIONS AND OLD ITALIAN OPERA OVERTURES. (Remington R-199-123, \$2.49.)**

IN these two curious records Remington has thrown together excerpts from some of its previous releases. The Salzburg disk includes the quartet *Daughters, weep not from Haydn's The Seven Last Words of Christ*, sung by Hilde Gueden, Clara Olschager, Julius Patzak, and Hans Braun; the *Cuius anima* from Rossini's *Stabat Mater*, sung by Lorenz Fehenerberger; the *Inflammatus* from the same work, sung by Irmgard Seefried; and the *Libera me* from Verdi's *Requiem*, sung by Ilona Steingruber. In the second disk are the second-act finale from Strauss's *Der Rosenkavalier*, sung by Emanuel List and Else Schurhoff; the duet *Glück, das mir verblieb* from *Korngold's Die Tote Stadt*, sung by Hilde Zadek and Anton Dermota; and *Nessun dorma* from *Turandot*, sung by Kurt Baum; and the overtures to *Cherubini's Anacreon*, *Rossini's L'Inganno Felice* and *Verdi's I Vespi Siciliani*, conducted by Vittorio Gui.

The inexpensive records are worthwhile insofar as the vocalism is good. Miss Seefried and Mr. Fehenerberger make the first disk worth investigating; the duet from *Die Tote Stadt* alone is worth the price of the second. Besides, the three Italian overtures are all good, and beautifully conducted by Mr. Gui. In the Salzburg Festival Highlights a strong low-frequency hum built into the *Stabat Mater* groove is very disturbing on wide-range equipment.

—R. A. E.

In Orchestral Dress

BEETHOVEN-WEINGARTNER: Sonata No. 29, in B flat, Op. 106 (Hammerklavier). *Royal Philharmonic, Felix Weingartner conducting.* (Columbia ML 4675, \$5.45.)** *Bavarian Symphony, Kurt Graunke conducting.* (Urania URP 7089, \$5.95.)***

THE fullness of time, not to mention frequency ranges, cannot dim the luster of the wondrous Weingartner performance, which is now resplendently transferred, after nearly two decades, to microgroove. It is late in the day to argue the merits of this transcription; surely no one could reasonably accuse the late conductor of traducing the essential Beethoven. His interpretation here is incomparably more effective than the erratic one offered in the newer but hardly competitive issue. Mr. Graunke indulges in dynamic high-jinks, which might be defended as germane to Beethoven in general; emphatically they are not germane to the Weingartner setting of the Hammerklavier. Nor is the more recent tape as much of an improvement technically as one is entitled to expect. Columbia's engineers have effected their exhumation with remarkable success. The result is no sonic wonder, to be sure, but it is a worthy memorial to a grand old man. Were it not for the simultaneous availability of both disks, the Graunke version would have had to do. As things worked out, it does not.

—J. L.

Records and Audio

Singers

DONIZETTI: Mad Scene from Lucia di Lammermoor. THOMAS: Mad Scene from Hamlet. *Mado Robin*, soprano; *Lucien Lavaillotte*, flutist; *Orchestra de la Société des Concerts du Conservatoire de Paris*, *Richard Blareau* conducting. (London LS 676, \$4.95.)*** Miss Robin, who sings the title role of Lakmé in the recording of Delibes's opera, here essays two famous mad scenes. With a voice slightly reminiscent of Lily Pons's in her prime and with a good technique, she gives an excellent account of the Hamlet scene. Her performance of the Lucia excerpt is rather static and dull, but in it she sings an astounding B flat in altissimo (B, according to the record notes); it is a genuine tone, not a squeal or a screech. The orchestral accompaniments are weak, acoustically and musically.

—R. A. E.

GEORI BOUÉ RECITAL: Arias: Gounoch: Ballade du roi de Thulé; and Air des Bijoux, from Faust: Il est doux, il est bon, from Hérodiade; Charpentier: Depuis le jour, from Louise. *Geori Boué*, soprano; *L'Orchestre du Théâtre National de l'Opéra de Paris*, *George Sébastien* conducting. Songs: Debussy: Mandoline, Il pleure dans mon cœur, and Green; Fauré: Clair de lune, Les roses d'Ispahan, and Au bord de l'eau; Duparc: Chanson triste, and Phidylé. *Miss Boué*; *Maurice Fauré*, pianist. (Urania UURLP 7070, \$5.95.)** The most striking quality of these performances is their musical intelligence. Miss Boué is always aware of text and she knows exactly how to convey the feelings and ideas she finds in each aria or song. There is a sense of a forceful personality in everything she does. The voice itself is not particularly beautiful, nor is it always agreeable in quality at the top of the range, but it is cleverly used. Miss Boué sings the arias with an emotional vivacity she might well have loosed more freely in the songs, which she performs too objectively.

—R. S.

OLD ITALIAN SONGS AND AIRS. *Fedora Barbieri*, mezzo-soprano; *Dick Marsollo*, pianist. (Vox PL 7980, \$5.95.)*** Twelve songs and arias by Cavalli, Carissimi, Monteverdi, Vivaldi, Pergolesi, Handel, Marcello, Cherubini, Paisiello, Caldara, and Scarlatti are included here in performances that are likely to make those who have never heard Miss Barbieri sing something like the music of Azucena wonder how her operatic appearances could be a source of joy for many opera-goers. The mezzo-soprano has not only been woefully miscast as an interpreter of early songs, for which she seems to have little stylistic affinity, she has also suffered the misfortune of having her singing recorded at a time when she found it very difficult to stay on pitch. It is surprising that neither the recording company nor the artist saw fit to defer the release of these songs until a more flattering set of performances could be achieved.

—A. H.

SONGS OF REYNALDO HAHN. *Jacques Jansen*, baritone; *Jacqueline Bonneau*, pianist. (London LS 645, \$4.95.)*** Five of the seven songs making up the cycle Chansons Grises and six other songs—Quand je fus pris au pavillon, L'incrédible, Paysage, Phyllis, Si mes vers avaient des ailes, and Mai—were sung by one of France's leading baritones in a peculiarly lifeless fashion. The absence of sharp contrast among several of the selections included here probably accounts for some of

the feeling of monotony that is induced by listening to both sides of the disk at one sitting, but it would seem that the injection of a bit more spirit and vocal coloration on the part of the interpreter might have helped the situation. All of the songs had been written by the time the composer was 26 years old, and Si mes vers avaient des ailes, the best known of the lot and the first one he ever wrote, dates back from 1888, his fourteenth year!

—A. H.

SCHAUSS, RICHARD: A Song Recital. *Anny Felbermayer*, soprano; *Alfred Poell*, baritone; *Viktor Graef*, pianist. (Vanguard VRS 431; \$5.95.)*** These performances of Strauss lieder by two distinguished artists of the Vienna State Opera are delightful. Both of them have chosen a well-balanced selection of songs, including some that seldom appear on programs these days. Miss Felbermayer sings Mein Vater hat gesagt; Ach, Lied, ich muss nun scheiden; Heimkehr; Die Nacht; Schlagende Herzen; Schlechtes Wetter; Einerlei; and Morgen. Mr. Poell sings Winterliebe; Ruhe, meine Seele; Waldseligkeit; Das Rosenband; Im Spätaboot; Nichts; Traum durch die Dämmerung; and Mein Herz ist stumm. Mr. Graef's accompaniments are sensitive.

—R. S.

Other Vocal Music

CARUSO IN FAUST. *Enrico Caruso*, *Geraldine Farrar*, *Jean Gilibert*, *Antonio Scotti*, and *Marcel Journet* with orchestra. (RCA Victor LCT 1103, \$5.72.)* These excerpts, recorded in the days of golden voices and tiny little accompanying orchestras, are all worth preserving in the Treasury of Immortal Performances. It is amusing to hear them on LP, and to reflect how far recording techniques have progressed in the past half century. They have lost little in being transferred. Caruso's French is very Italian, and he does not trouble himself very much about French style, but his singing as such is magnificent. Journet is an extraordinarily vivid Mephistopheles, even in recorded form. His sardonic wit and scorn positively crackle. Gilibert sings with refinement and elegance, Farrar takes broad liberties with the Jewel Song but sings it with true bravura. In these days of threadbare voices and faulty techniques, it is a pleasure to hear superb voices so beautifully used.

—R. S.

GILBERT & SULLIVAN: Trial by Jury; H.M.S. Pinafore. *D'Oyly Carte Opera Company*. (RCA Victor LCT-6008, \$11.44.)* Like The Mikado, this brace of G&S operas is reissued in RCA Victor's Treasury of Immortal Performances series. Trial by Jury is sung complete; Pinafore omits the spoken dialogue, but all the music is presented. Some historic names turn up on these records: Leo Shefield, Derek Oldham, and Winifred Lawson in the absurd one-act opera; Henry Lytton, Bertha Lewis, Sydney Granville, Charles Goulding, Elsie Griffin, and Darrell Fancourt in Pinafore. In the performances, style is all and that is enough. It does not matter that the voices are not always first-class, that the orchestra and chorus sometimes sound muffled, and that the chorus attacks are not always precise. It is to be hoped that Victor will reissue more of the G&S masterpieces or make new recordings with the present company.

—R. A. E.

SCARLATTI, ALESSANDRO: Stabat Mater. *Rosanna Giancoli*, soprano; *Miti Truccato-Pace*, contralto; *Or-*

chestra of the Scuola Veneziana

CHOPIN: Eleven Mazurkas. *Guimmar Novaes*, pianist. (Vox PL 7920, \$5.95.)*** These are ideal performances. Miss Novaes plays with exquisite tone color, rhythmic plasticity, and an imaginative delicacy that finds a thousand nuances in these little dance poems. Whether the mood is passionate, playful, nostalgic, or mysterious, she seems to get to the heart of each mazurka. Her pedalling, her subtle enunciation of inner voices, her harmonic grasp of these works are all chapters in themselves.

—R. S.

CHOPIN: Twelve Etudes from Op. 10 and Op. 25. *Wilhelm Backhaus*, pianist. (London LS 704, \$4.95.)** For one who admires Mr. Backhaus as profoundly as does the writer, these Chopin performances are a sad disappointment. The playing is heavy and monotonous in tone color; the tempos are prevailingly slow; and the conceptions are pedestrian. Fortunately, other recent recordings of this eminent artist indicate that he is in far better technical and interpretative estate than this recording would lead one to infer.

—R. S.

MENDELSSOHN: Variations Sérieuses; Rondo Capriccioso. SCHUMANN: Blumenstück; Three Romances. *Menahem Pressler*, pianist. (MGM E3-29, \$4.85.)*** Most of this romantic piano music is familiar, and all of it is capably played.

—A. H.

SCHUMANN: Die Davidsbündlertänze. *Joseph Battista*, pianist. (M-G-M E3011, \$4.85.)** The Davidsbündlertänze have never won the prominent place in the repertoire attained by Carnaval. Yet these pieces (like the Kreisleriana) are in some ways more characteristically Schumann than the more popular Carnaval. Mr. Battista plays

them capably, and untangles most of their numerous technical snarls with aplomb. There is more of poetry and more of fantasy in the Davidsbündlertänze than he discovers, but his performances have an attractive vigor.

—R. S.

TCHAIKOVSKY: 24 Pieces for the Piano (Album for the Young), Op. 39. *Poldi Zeitlin*, pianist. (Opus 6001, \$5.95.)**** This is the first recording in a series being issued by Opus "to acquaint the serious-minded young musician with compositions of the great masters originally written for the piano in a style easy to understand and technically not difficult to master". The idea is excellent, and Miss Zeitlin, who is a niece and former pupil of the late Artur Schnabel, plays the pieces with becoming simplicity. Tchaikovsky's Album for the Young, which originally bore the descriptive parenthesis "à la Scumann", is full of charming little pieces, revealing fine taste and delicacy that the composer did not always achieve in his larger works.

—R. S.

VILLA-LOBOS: Cirandas. *Joseph Battista*, pianist. (MGM E 3020, \$4.85.)*** This cycle of sixteen pieces, all based on Brazilian folk music, dates from 1926; the sponsors emphasize that the present recording is the first. It is also pointed out that additional volumes of Villa-Lobos music, for the keyboard and otherwise, will be forthcoming on the same label. This is good news. Actually the Cirandas is not such an auspicious beginning. It is more idiomatic than distinctive, and as innocuous as it is charming. Mr. Battista plays cleanly, with careful attention to the character of the several vignettes without any loss of the pervading flavor. The piano sound is up to current standards.

—J. L.

cheatra of the Scuola Veneziana, *Angelo Ephrikian*, conductor. (Vox PL 7970, \$5.95.)** The harmonic daring and affective coloration of the voice parts in this work give some clue to the reason Alessandro Scarlatti is so highly regarded by historians who have had a chance to study his works. Whatever the composer's place in history, the Stabat Mater is a deeply expressive score, which apparently served as a model for the better-known work by Pergolesi. The performance does justice to the music. Both the singers have good voices and are fine stylists, with Miss Truccato-Pace a particularly sensitive artist.

—R. A. E.

Piano Four Hands

MOZART: Sonatas for Piano Four Hands. *Vitya Vronsky* and *Victor Babin*, duo-pianists. (Columbia ML 4667, \$5.45.)*** The two sonatas contained in this disk, those in D major (K. 381) and B flat major (K. 358), were written by Mozart to be played with his sister, Maria Anna, during the quiet family evenings at home in Salzburg. With the composer's other works in this form (there is one more than the Columbia annotator acknowledges) they have provided countless amateur musicians with hours of their most enjoyable music-making. To one who has thus known them, however imperfectly, with more or less sympathetic collaboration, this recording will prove similarly delightful. Vronsky and Babin, as might be expected, have achieved what many of us have attempted—clean, well-paced performances. The recorded sound is notably good.

(In all fairness to the consumer, it should be added that another recording of these two works, plus K. 357, have been recorded by Joerg Demus and Paul Badura-Skoda on a Westminster disk.)

—C. B.

Schubert Trios

SCHUBERT: Trio No. 1, B flat major, Op. 99. *Jean Fournier*, violin; *Antonio Janigra*, cello; *Paul Badura-Skoda*, piano. (Westminster WL 5188, \$5.95.)**** A performance equally notable for lyric spontaneity and vitality. Mr. Janigro's tone is as warm and glowing as a ruby, but he is careful to blend it with Mr. Fournier's cooler tone. Mr. Badura-Skoda revels in a piano part that offers endless riches. All three artists achieve a true spirit of ensemble both technically and interpretatively. Heartily recommended to Schubertians and all and sundry music lovers.

—R. S.

SCHUBERT: Trio No. 2, in E flat major, Op. 100. *Adolf Busch*, violinist; *Herman Busch*, cellist; *Rudolf Serkin*, pianist. (Columbia ML 4654, \$5.45.)*** This recording is worthy of the exalted reputation of the various chamber-music ensembles in which the late Adolf Busch took part, with his brother and his son-in-law, Rudolf Serkin, among others. All three artists play superb ensemble and with profound feeling. The performance of the slow movement is enough in itself to make this recording unforgettable. It is a worthy tribute to Adolf Busch, in whose memory it is issued.

—R. S.

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Seven Conductors Lead Israel Orchestra In Young Nation's Busy Musical Season

By SAMUEL MATALOV

Tel-Aviv

HERE has been no lull in the musical activity of Israel since the turn of the year. The Israel Philharmonic continued its subscription series under a variety of guest conductors—Walter Susskind, Anatole Fistoulari, Paul Kletzki, Erich Leinsdorf, Andre Kostelanetz, and Rafael Kubelik, and a local conductor, Jacques Singer, who proved to be as capable as several of his visiting colleagues. Mr. Leinsdorf's visit aroused special interest for the inclusion in his program of the world premiere of Robert Starer's *Symphony in One Movement*. Soloists during the spring season were the French cellist Maurice Gendron, the pianist Sigi Weissenberg and Claudio Arrau, and the Israeli artists Rosa Sander, singer, and Rebecca Burstein-Arber, pianist.

Membership programs offered by the Israel Contemporary Music Center, Israeli branch of the International Society for Contemporary Music, included a showing of five documentary films with music by contemporary composers, an amateur performance of Britten's *Let's Make An Opera* by the Kibbutz Hazorea opera workshop, and a chamber concert of works by Mordechai Setter, Haim Alexander, and Arnold M. Walters, as well as others by Schönberg, Copland, and Toch.

At the close of its season the Tel-Aviv Museum had to its credit some 45 chamber-music programs that, with the exception of two or three, were given entirely by native artists and chamber ensembles. Of the thirty contemporary works heard in this series, however, only five were by Israeli composers—Ben-Haim, Kaminsky, Avidom, Sternberg, and Edel. One of the highlights of the season was a superb performance of Reger's A major Quintet, Op. 146, by the Israeli Quartet, with Marek Rak, violist.

This year's winners of the Engel Prize, awarded in a ceremony at the museum, were Paul Ben-Haim for his already widely-known Second Symphony, Hanoch Yaacoby for his cantata *The Day Will Come*, Avraham

Daus for his cantata *Gvat*, and Mordechai Zeira for his many Israeli songs. The prize is given by the City of Tel-Aviv and for eight years has been an important factor in the encouragement of Israeli composers.

The 28-year-old pianist Yahli Wagman, one of this country's most promising young artists, appeared in a recital at Ohel Hall recently and delivered a penetrating and finely-knit performance of Beethoven's *Diabelli Variations*. Two younger Israeli pianists of considerable talent, Hana Vered and Varda Mishri, also made solo appearances. Other recitalists were Mr. Gendron, Mr. Weissenberg, Mr. Arrau, and William Kapell.

The second Mozart competition, sponsored by the Israeli Mozarteum, was won by Willy Michel, tenor, and Peter Simmenauer, clarinetist, who will be delegated as Israeli representatives in concerts and broadcasts in Italy and Switzerland next year. A recent guest at a Mozarteum concert was Lucille Ostrov, pianist, of Los Angeles, who gave neat renderings of two early Mozart concerti with the Kol Israel Orchestra under Juval Ebenstein.

The Tel-Aviv Chamber Choir, Eitan Lustig, director, joined the Kol Israel Orchestra in two programs of unusual interest. Sound musicianship and careful consideration of style contributed to imposing performances of works like Beethoven's *Fantasy for Piano, Orchestra, and Chorus*, Emanuel D'Astourga's *Stabat Mater*, and Ben-Haim's *Liturgic Cantata*.

Berkshire

(Continued from page 3)
small-ensemble programs that now customarily open the noted summer series in the beautiful Stockbridge Bowl.

The concertos making up the program were the First, Second, Third, Sixth, and Fifth, in that order. Charles Munch led the chamber ensemble drawn from the Boston Symphony, and Lukas Foss was piano soloist in the Fifth Concerto.

A second, slightly more diversified Bach program was presented the fol-



Frank

Jacques Singer, Andre Kostelanetz, and Erich Leinsdorf, all of whom conducted the Israel Philharmonic in recent programs, are shown together at a concert given in the Middle Eastern country

lowing afternoon, when the normally smaller crowd, 3,000, again exceeded that for last summer's comparable program. The concert opened with Cantata No. 28, *Gottlob, nun geht das Jahre zu Ende*. The student chorus, the orchestra, and the four soloists—Sara Mae Endlich, soprano; Betty Allen, contralto; John McCollum, tenor; and Mac Morgan, baritone—were conducted by Hugh Ross, director of the Center chorus. The Suite No. 2, with Doriot Anthony as flute soloist, and Suite No. 3 completed the program.

Two Mozart programs, conducted by Mr. Munch, made up the following weekend pair of concerts. On Saturday, July 18, the offerings were *Divertimento in D major*, for strings, K. 136; *Violin Concerto in G major*, K. 216, with Isaac Stern as soloist; *Serenade for Thirteen Winds*, K. 361; and the *Prague Symphony*.

The next afternoon the program comprised the Overture to *The Marriage of Figaro*; *Sinfonia Concertante for Violin and Viola*, K. 364, with Mr. Stern and Joseph de Pasquale as soloists; *Eine kleine Nachtmusik*; and the *Jupiter Symphony*.

Through the generosity of Mrs. Elizabeth Sprague Coolidge, three concerts of chamber-music were presented by the Berkshire Music Center on three Wednesday evenings in July.

On July 15, a program of music by Telemann, Domenico Scarlatti, Lotti, Loeillet, and Rameau was played by the Baroque Trio, consist-

ing of Fernando Valenti, harpsichord; Julius Baker, flute; and Daniel Saidenberg, cello.

Violin and piano sonatas by Hindemith, Fauré, Bach, and Prokofieff were presented by Ruth Posselt and Gary Graffman on July 22. The final program, on July 29, offered the Hungarian Quartet in works by Haydn, Walter Piston, and Beethoven.

Second Art Festival Held in Boston

BOSTON.—The second annual Boston Art Festival was mostly paintings and sculpture, a huge exhibition set up in tents in the Boston Public Garden, just across from the Ritz-Carlton. But music had its part, too: as soothing background when recordings were played during the day, and as artistic entities at the evening concerts. The chorus and orchestra of the New England Conservatory, conducted respectively by Lorna Cooke de Varon and Richard Burgin; members of the Harvard Glee Club and Radcliffe Choral Society, under G. Wallace Woodworth; Alfred Nash Patterson's Chorus Pro Musica, and a group of Boston Pops musicians conducted by Harry Ellis Dickson, all participated in the eight-day event. The one outstanding program, considered as a production, was a performance conducted by Boris Goldovsky of Rossini's *The Barber of Seville*. —C. W. D.

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New Music Reviews

By ROBERT SABIN

Study Scores of Classics Reissued by Eulenburg

The Edition Eulenburg, represented in New York by C. F. Peters, has reissued a variety of works, mostly by classic masters, in study score form. Beethoven's Triple Concerto, Op. 56, for piano, violin and cello, and Weber's Clarinet Concerto, Op. 74, are available. Eulenburg has also issued Haydn's Symphony No. 82 (No. 17) in C major (L'ours) in a revised version by Ernst Praterius, who has removed the additions of other editors; Schubert's Symphony No. 6, in C major; and Mozart's Serenade No. 7, in D major, K. 250 (the Haffner Serenade).

A study score of Two Suites from The Fairy Queen by Henry Purcell, for string orchestra, edited and arranged by William Leonard Reed, is available. The publisher also has instrumental parts agreeing with the original score and including cembalo. Four overtures have also been issued: Schubert's Alfonso und Estrella; Weber's Preziosa; Rossini's La Cenerentola; and Berlioz' Béatrice et Bénédict.

Florence Turner-Maley Issues Album of Songs

Florence Turner-Maley, who is active both as a coach and teacher of singing in her New York studio at the age of 82, has recently issued an Album of Song, selected from the 65 she has composed. The album contains The Fields O' Ballyclare, one of Mrs. Turner-Maley's most successful songs. The collection is issued by R. L. Huntzinger.

Ballet Music For Piano Solo

With the amazing growth of interest in dance in recent years, there has been an increasing demand for the music used for ballets and other dance works. Two volumes of piano solo arrangements by T. G. Mayer, issued by Ricordi, offer a widely-ranging, if somewhat conservative, selection of excerpts in versions that are easy to play without being oversimplified.

Dances From Famous Ballets, arranged and edited by Mr. Mayer,

ranges from Monteverdi to Tchaikovsky, and includes music either composed for ballet or used in ballets, by Beethoven, Delibes, Mozart, Rameau, Respighi, Rimsky-Korsakoff, Schubert, and Schumann, besides the two composers already mentioned. The other volume, Dances from Celebrated Operas, offers excerpts from works by Cimarosa, Gluck, Gounod, Massenet, Mozart, Moussorgsky, Ponchielli, Rimsky-Korsakoff, Rossini, Smetana, Tchaikovsky, Thomas, Verdi, and Wagner. It is a pity that these usable volumes were not printed in a more clear and legible fashion.

Piano Ensemble Works By Rieger and Rieti

Wallingford Rieger's The Cry, for piano four hands, is not only interesting in itself but evokes an important



Wallingford Rieger

period of interaction between American music and modern dance. Rieger's Evocation was composed in 1933 for Martha Graham; The Cry, in 1935 for Hanya Holm; and New Dance, in 1935 for Doris Humphrey. In a note, the composer points out that as a concert piece The Cry is complete in itself but that it may be considered as part of a suite of the three dances, expressing "the spirit of tragedy, of romanticism and of joyous affirmation". The Cry, with its overtones of popular music, its bareness of sonority, and strenuous dissonance, is typical of its period. But it has a sincerity and expressive power that keep it alive. The work is published by Peer International Corporation.

Vittorio Rieti's Second Avenue Waltzes, for two pianos, with a delicious cover design by Steinberg, are much more sophisticated. Yet they abound in clichés, which Rieti has not been quite clever enough, this time, to turn into something fresh à la Poulenc. They are issued by Associated Music Publishers.

Songs Listed

ATHAY, JAMES: Awakening (D to G). (Carl Fischer).
BALBO, GIUSEPPE CESARE: Tantum Ergo (E flat to F). (Latin text). (Omega).
CARDILLO, S.: Cathleen (E flat to G). (Ricordi).
DAVIS, GLADYS SNELL: I Take Thee My Beloved (F to E flat). (Carl Fischer).
DICKSON, ARTELLS and GEOFFREY O'HARA: Lane County Bachelor (C to F). (Ricordi).
DUNGAN, OLIVE: When In My Heart (E to E). (Ricordi).
DVORKIN, JUDITH: Old Ben Holliday (D to G). (Hargail).
GLOVER, DAVID C., Jr.: I Pledge Allegiance (C to F). (Schroeder and Gunther).
HANDEL, G. F. (arr. by Imogen Holst): Come, With Native Lustre Shine (C to E). (Curwen; G. Schirmer).
HARVEY, VIVIEN: Ale Song (C sharp to G). (Ricordi).
JOHNSON, HALL, arranger: Crucifixion (Negro Spiritual) (low voice—F to E). (Carl Fischer).
LOUGHBOROUGH, RAYMOND: Snowfall (E flat to G). (G. Schirmer).
MACHADO, ROGERS: The Dark Wind

Plays a Lonely Tune (E to E); The Fountain of Youth (E flat to B flat). (Alternate versions in higher keys with original Spanish texts). (Ricordi).

MORGENSTERN, SAM: My Apple Tree (F to A). (Carl Fischer).

READ, GARDNER: It Is Pretty in the City (B to G). (Southern).

ROREM, NED: Two Songs—Little Elegy and On A Singing Girl (C sharp to E; F to F). (Hargail).

ROSOWSKY, S.: Saenu (Israeli desert song based on a folk melody) (F to G). (G. Schirmer).

SANDOVAL, MIGUEL: Tarantella-Intermezzo (G to G). (Ricordi).

SCHAFFEISTER, HELEN: We Are Together (C sharp to G). (Composers Press).

STERNE, COLIN: Dear Heart (C sharp to G); My Love Is in a Light Attire (C sharp to G). (Southern).

VILLA-LOBOS, HEITOR: Dinga-Donga (E to G). (Spanish and English texts). (Southern).

WOLFE, JACQUES: A Place Called Home (D to E). (G. Schirmer).

Organ Music Listed

CLARKE, JEREMIAH (arr. by Gerard Alphenaar): Trumpet Voluntary (Hammond organ registration). (Marks).

HOWARD, JOHN: TASKER (trans. by George Crook): January, from Calendar Suite (Hammond organ registration). (Elkan-Vogel).

KETTERING, EUNICE LEA: Passacaglia in G minor. (Elkan-Vogel).

MUELLER, CARL F.: Meditation on Crimond (Hammond organ registration). (Carl Fischer).

Final Opera In Orff Trilogy

STUTTGART. — The Württemberg State Opera recently added another star to its already brilliant crown by staging the German premiere of Carl Orff's new *concerto scenico* The Triumph of Aphrodite. This work, which had previously been played only at La Scala in Milan, forms the third part of a trilogy including Carmina Burana (1936), subtitled *cantiones profaneae*, and Catulli Carmina (1943), subtitled *ludi scenici*. The three works together are called Trionfi, subtitled *zweisprachisches Triptychon*.

A great deal of explaining, both in print and through lectures, was done on the occasion of this premiere to prove that the three pieces belong together, that they are the logical outgrowth of a very distinct artistic purpose, and that they represent in their ensemble a philosophy, practically a Weltanschauung, of the composer. One commentator wrote, in a sentence that is as obscure and as impressive as only the German language permits, "He [Orff] has in all his works restored the theatre to its original function as mediator of allegorical and symbolical events, through which an interpretation of life and its connection to spiritual and intellectual powers that determine fate is consummated."

Perhaps the many explanations were considered necessary partially because Carmina Burana is sung in medieval Latin with patches of medieval German, Catulli Carmina in classical Latin, and The Triumph of Aphrodite in Latin and Greek. Or perhaps it was intentional mystification. In any event, with or without explanations, it is not clear that the three works belong together organically or that they plumb the depths of philosophical thought.

The musical styles of the three works are remarkably disparate although all three are clearly the work of Orff. He is a musical primitivist but by no means a naive one. He chooses, however, to express himself in elementary or elemental terms. A

First Performances In New York Concerts

Orchestral Works

MILHAUD, Darius: Fantasie Pastorale, for piano and orchestra (Stadium Symphony, July 13).

Operas

ANTHEIL, GEORGE: Volpone (Punch Opera, July 7).

KALMANOFF, MARTIN: Noah and the Stowaway (American Lyric Theatre, July 9).

single harmony, a triad in root position, is often stretched over pages of the score and animated by a long-repeated rhythmic figure or by a kind of chanted declamation. The rhythms themselves are simple and straightforward, making their effect through endless repetition as contrasted with the constantly changing rhythms of a Stravinsky score. Orff's phrasing is as square as his rhythm, and his melodies are simple, verging on the banal. Counterpoint, whether of a melodic or rhythmic nature, is practically nonexistent.

The formal construction is equally straightforward, being based on the principle of contrast and unvaried repetition. There is no hint of development—a musical procedure that Orff abhors. This basic style underlies all of Orff's works. In the present trilogy, one experiences it in various aspects. Carmina Burana is musically the most naively primitive of the three; one often wishes it were less so. The story is also the least effective, being divided into five scenes that are not readily intelligible to the uninitiated. The scenes are based on songs taken from a medieval manuscript, and without program notes there is little clue to the composer's intent. There is no action in the usual sense, but a series of static situations loaded with symbolism on the one hand and a very earthy, almost vulgar quality on the other.

Catulli Carmina is by far the most effective of the three pieces. Symbolism and universalism are replaced by a very concrete matter: the unhappy love of Catullus for the beautiful Roman Lesbia. The sensuality of the story and the verses of Catullus appear to have moved Orff to a more passionate and a more convincing musical utterance. The opening and closing choruses are accompanied by the orchestra; the rest is a cappella. The vocal writing is most expert and effective. There is real dramatic tension both in the music and on the stage, where the story is danced and mimed.

In The Triumph of Aphrodite, based on texts by Catullus, Sappho, and Euripides, the goddess of love appears to mark the conclusion of a wedding ceremony, presumably being celebrated by a Greek religious cult. The ceremony, with its half-ritual, half-sensual action, forms the body of this piece. The musical style is primarily of a declamatory nature—a kind of chanted recitative similar to that in Orff's opera Antigone. The Triumph of Aphrodite represents the apotheosis and transfiguration of love in this trilogy, and Orff's style is here correspondingly purified, sometimes verging on the thin and ascetic.

—EVERETT HELM

Soviets Uncover Two Glazounoff Works

MOSCOW.—The Moscow radio announced that a previously unknown symphony and a theme with variations for string orchestra by Alexander Glazounoff had been discovered during a study of the composer's manuscripts. They will be performed during the coming season by one of the Soviet orchestras. The symphony will be Glazounoff's ninth.

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Composers Corner

In celebration of the Coleman Chamber Music Association's fiftieth anniversary season, the Elizabeth Sprague Coolidge Foundation has commissioned a trio for violin, cello, and piano from **Leon Kirchner**. The new work will be performed by the Albeneri Trio at Pasadena Playhouse on March 14, 1954. Two commissions previously announced by the Coleman Association were those of **Ernst Toch** and **Paul Creston**, whose works will also be performed in the 1953-54 Coleman series. . . . The Berkshire Music Center at Tanglewood has awarded commissions to **Leonard Roseman** and **Louis Mennini** for operas to be presented next summer by the Center's opera department, headed by Boris Goldovsky. The project was planned by Mr. Goldovsky and receives the financial support of the Koussevitzky Music Foundation. . . . For its 1953 Donor Membership Award Publication, the Composers Press, Inc., has decided upon two orchestral works by **Ethel Glenn Hier**, Forboding and Asolo Bells. The second piece was performed last April by the Cincinnati Symphony under Thor Johnson.

A folk opera by **Lehman Engel** entitled Golden Ladder was given its first performance in Cleveland at Karum Theatre in a staging by Benno Frank. . . . The Lion, a new opera by **Arnold Franchetti**, had its premiere on July 12 at the White Barn Theatre in Westport, Conn. **Harriett Johnson**, music critic for the New York Post, has recently completed a work for narrator, baritone, and orchestra, Chuggy and the Blue Caboose, which will be performed for the first time on Jan. 16 by the Little Orchestra Society, under the direction of Thomas Scherman, and later in Philadelphia by the Philadelphia Orchestra, Eugene Ormandy conducting. William Warfield will serve as both narrator and soloist in these performances. . . . Mr. Warfield introduced a group of five settings of old American songs by **Aaron Copland** in the July 24 and 25 concerts at Castle Hill in Ipswich, Mass. . . . On Jan. 25, Mr. Scherman will conduct the Little Orchestra Society in a bassoon concerto by the Austrian composer **S. C. Eckhardt-Gramaté**. The solo part will be played by the orchestra's first bassoonist, Bernard Garfield.

Paul Hindemith and **Igor Stravinsky** have been nominated honorary members of the Vienna Gesellschaft der Musikfreunde. On Aug. 11, Mr. Hindemith is conducting a performance of Beethoven's Ninth Symphony in a Bayreuth Festival program. The premiere of a symphonic poem by **Serge Saxe**, Demon, Ghost, and Heaven, was included in the June 28 program of the University of Mexico Symphony, conducted by José F. Vazquez. . . . **Baltasar Samper** recently conducted a performance of his Ballad of Luard the Sailor, for mezzo-soprano and string orchestra, in a program of chamber music in Mexico City. The soloist was Concha de los Santos.

A harmonica concerto by **Arthur Benjamin** received its premiere on Aug. 15 in a Prom concert at Albert Hall, London, in a performance by Larry Adler, for whom the work was written, with the British Broadcasting Corporation Orchestra conducted by Sir Malcolm Sargent. . . . On July 18 **Leroy Anderson** conducted the Grant Park orchestra in the first performance of his Concerto in C for Piano and Orchestra, with Eugene List as soloist. . . . A new sonata for violin and piano by **Ivar Glemming** was given its first New York performance over station WNYC on July

11. Anthony Gilombardo, violinist, was accompanied by Robert Harris. **Mabel Wood Hill** has received a citation from the president of the Town Hall Club in New York.

During the past season two large-scale works by **Harold Morris** were presented. Rafael Kubelik conducted the Chicago Symphony in his Victory Symphony, in December, and Thomas Scherman conducted the Little Orchestra Society in his Violin Concerto, with Carroll Glenn as soloist, in April in New York's Town Hall.

Contests

ARRIGO SERATO INTERNATIONAL COMPETITION FOR VIOLINISTS. Auspices: National Academy of Santa Cecilia, Rome. Beginning May 18, 1954. Open to violinists of any nationality who will not have reached the age of 31 by Jan. 1, 1954. Awards: 1,000,000 lire first prize, and others. Deadline: April 15, 1954. Address: Segreteria del Concorso Internazionale Arrigo Serato, Accademia Nazionale di Santa Cecilia, Via Vittoria 6, Rome.

MANNES COLLEGE OF MUSIC OPERA CONTEST: Auspices: Mannes College of Music. For one full-length opera and one one-act opera. Open to composers of any nationality or age. Awards: \$1,000 and \$600, respectively, and performance by Mannes Opera Department. Deadline: May 15, 1954. Address: Fred Werle, Mannes College, 157 E. 74th St., New York 21.

MIDLAND MUSIC FOUNDATION COMPOSITION CONTEST: Auspices: Midland Music Foundation. For orchestral and/or choral works of ten to twenty minute's duration. Open to any United States composer. Awards: \$2,000 first prize, others of \$1,500 and \$1,000. Deadline: July 1, 1954. Address: Midland Music Foundation, State at Buttes St., Midland, Mich.

The trustees of the Frank Huntington Beebe Fund for Musicians have announced awards for study abroad next year to **Miguel F. Gomez**, of Brooklyn, graduate of the New England Conservatory of Music, and **Ralph Shapley**, of the Bronx, winner of honorable mention in the 1951 George Gershwin Memorial Contest, both for composition. . . . Winners in the eleventh annual Young Composers Contest of the National Federation of Music Clubs are **Lawrence A. Moss**, of Los Angeles, and **Donald J. Martino**, of Plainfield, N. J., both of whom received first prizes of \$150 each, and **Ramiro Cortez**, a student of Yale University, and **John E. Stephens**, of Washington, D. C., both of whom received second prizes of \$100 each. . . . Winner in the 1953 Michaels Memorial Music Award final auditions, held in Chicago on June 28, was **Paul Olefsky**, cellist, of Chicago. . . . Delta Omicron has awarded \$150 to **Claire C. J. Polin**, of Philadelphia, winner in its National Music Fraternity Composition Contest, for her string quartet entitled Alcestis. Miss Polin is on the faculty of the Philadelphia Conservatory as an instructor in flute playing.

Robert W. Mann, Rome correspondent for MUSICAL AMERICA, has received an award of \$400 for the best lyric drama submitted in the 1952 Composition Contest sponsored by the Friends of Harvey Gaul, Inc. The winning work was Mann's one-act opera The Little Prince. . . . This year's winners in the Northern California

Harpists' Association contest were **Lex Van Delden**, of Amsterdam, for his Concerto for Harp and Orchestra, and **Stefans Grovè**, of Cape Town, for his Quintett, for flute, oboe, viola, bass clarinet, and harp. No award was made for a harp solo work. . . . **Donald James Martino**, a graduate student of music at Princeton University, has received the Kosciuszko Foundation's 1953 Chopin Scholarship Award of \$1,000 in composition. A similar award in the foundation's competition for pianists was given to **Harriet Shirvan**, of Brooklyn. . . . **Morey Ritt**, pianist, has been named winner of the 1953 Stillman Kelley Scholarship of the National Federation of Music Clubs.

of Richard Strauss's life lies in the fact that it did not contain any sensational elements at all." The inner life, of course, followed its special course; here we find a tremendous arc reaching, so to speak, from the epigonic post-Wagnerian classicism of the nineteenth century into the modern highly dramatic and psychologically influenced twentieth century. A great deal is said about Strauss's often misunderstood fight for fees and his relationship to the Nazis. Chapters are devoted to Strauss as conductor and author.

The main part of the book, however, consists of a brilliantly concentrated analysis of all of Strauss's compositions. The reader is given an insight into each work's origin, musical content and ideologic meaning, together with an objective critical evaluation of its special achievement. Erhardt's analyses are so lucid that each work comes to life. The book ends with a complete list of compositions, data concerning them, and recordings at the time of publication.

An English translation would definitely fill the current need for a Strauss biography in this country.

—ROBERT BREUER

Books

Strauss Biography Reissued in German

RICHARD STRAUSS. By Otto Erhardt. Orlen-Freiburg: Verlag Otto Walter. 384 pages, illustrated. 1953.

Although this book was reviewed in MUSICAL AMERICA when it was first published, in Spanish in Buenos Aires, its reappearance in German, in expanded form, calls for a re-examination of its merits. It is the first complete description of Strauss's life and work, and it is by a stage director who was closely associated with the Straussian era in Central Europe, England, and South America and who is well enough informed to judge the composer's high artistic achievements and his sometimes deplorable shortcomings.

The book is free of any hero worship; brevity and impartiality are its most characteristic qualities. The life story is told in a simple and amiable way: "The only sensational aspect

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Lewisohn Stadium

(Continued from page 10)

Smallens emerged from the wings the orchestra struck up the first strains of "For He's a Jolly Good Fellow". Mrs. Guggenheim then presented him with a silver card-tray inscribed: "To Alexander Smallens, in recognition of twenty years of faithful service to Stadium Concerts. Affectionately, Minnie".

Mr. Smallens thanked her and then praised the men of the orchestra for the excellent work they have done, "often under difficult circumstances . . .". Mrs. Guggenheim's sharp interruption "What difficult circumstances?" brought a good-natured chuckle from the audience.

Mr. Arrau closed the program with a superb performance of one of the most formidable concertos in the repertory. There was nobility and grandeur in his playing of the opening movements, while the slow movement was delivered with a tender and wistful lyricism. Throughout, there were passages in which he drew rich sonorities from the instrument as well as delicate figurations, all encompassed with effortless ease and penetrating insight. Despite repeated recalls, and cries of "Bravo!", Mr. Arrau declined to play an encore.

Mr. Smallens opened the concert with a spirited reading of the Academic Festival Overture.

—R. K.

Slavenska-Franklin Ballet, July 27

The final week of Lewisohn Stadium concerts was ushered in by an evening of ballet in which the company of Mia Slavenska and Frederick Franklin, with Alexandra Danilova as guest artist, appeared in four of the ballets it presented at the Century Theatre in New York earlier this season. The program contained the Slavenska-Franklin restaging of The Nutcracker Suite; the Danube Waltz, from Massine's The Blue Danube; Valerio Bettis' A Streetcar Named Desire, adapted from the play by Tennessee Williams and set to the film music by Alex North; and Zachary Solov's Mlle. Fifi, with music by Lajarte. Otto Frohlich conducted.

Audience interest seemed to be centered mainly on the Streetcar ballet, with Mr. Franklin as Stanley, Miss Slavenska as Blanche, and Lois Ellyn as Stella. Since the choreography of Miss Bettis provides only the barest outlines for characterization, such as Mr. Williams intended, the dancers are to be congratulated for projecting as much of the inner substance of the drama as they did. Nature played its role in the outdoor production to great effect in the gentle breeze that occasionally tugged at the costumes and, particularly appropriate to the scenes involving Blanche's conflict with reality, seemed to introduce an additional element of resistance. In the pas de deux from The Blue Danube, however, the open-airiness of the stage perhaps worked to the disadvantage of the dancers, Miss Danilova and Mr. Franklin, who tended to overextend their movement in a way that would be inadmissible within the confines of a proscenium stage.

—C. B.

Concerto Night, July 29

Isaac Stern, violinist, and Gregor Piatigorsky, cellist, were the lodestones that drew an audience of 14,000 to this last but two of the 1953 Stadium concerts.

With the dynamic young American conductor Thomas Schippers at the helm the orchestra opened the program with the Overture to Weber's Der Freischütz, which, in this performance sounded as fresh and magical as though heard for the first time. Following it, Saint-Saëns' A minor

Cello Concerto, although an excellent display vehicle for the soloist, seemed trite. Mr. Piatigorsky made the most of its opportunities. His tone was lush in the cantilena passages, and he tossed off the brilliant roulades and flying scales with impeccable mastery.

Mr. Stern swept through the Mendelssohn Violin Concerto with a dazzling brilliance that carried everything before it. Nothing was lacking except subtlety and delicacy.

A fiery impetuosity was the keynote in Mr. Stern's and Mr. Piatigorsky's joint venture in the Brahms Double Concerto. Accents that crackled like whiplashes hurtled through the loudspeakers, and there were fireworks if no enkindling warmth in the performance. Mr. Schippers handled the orchestra like a veteran.

—R. K.

Menotti Program, July 30

With Eileen Farrell, soprano, and Tossy Spivakovsky, violinist, as soloists, Thomas Schippers and the orchestra presented a varied and representative selection of Gian-Carlo Menotti's music in the second annual Stadium program devoted to this composer.

The Violin Concerto in A minor, Menotti's latest work, is not only an effective virtuoso piece, but it contains a good many old-fashioned hummable melodies with popular appeal. Mr. Spivakovsky played it with a refinement and artistry that would be hard to duplicate. Under less sensitive fingers, some of its more honeyed tunes might become a bit sickly sweet, but the violinist never let sentiment degenerate into sentimentality.

The beauty and sheer opulence of Miss Farrell's singing, combined with communicative and dramatic powers of highest order, made this a memorable occasion. She sang arias from Amelia Goes to the Ball, The Consul, The Medium, and The Telephone.

Thomas Schippers again proved to be one of the most promising and provocative of our younger conductors. An audience of 4,000 gave all participants, including the composer, an ovation.

—R. K.

Other Concerts

On June 30, Leonard Bernstein appeared again at Lewisohn Stadium to conduct an all-Tchaikovsky program. Roberta Peters was soloist in groups of operatic arias and popular songs on July 4 and Andre Kostelanetz was the conductor. Another all-Tchaikovsky program was given on July 7, when Pierre Monteux made his first 1953 Stadium appearance and Monique de la Brucholle played the familiar piano concerto.

The 23rd annual George Gershwin program was conducted by Alexander Smallens on July 16. Oscar Levant was piano soloist in the Concerto in F and Rhapsody in Blue. The eighth annual Italian night, on July 18, attracted an audience of 11,000 to hear Herva Nelli, Jan Peerce, Frank Guarneri, and the Collegiate Chorale perform a program of operatic excerpts and Verdi's Hymn to the Nations, under the direction of Alfredo Antonini.

Julius Rudel conducted the Stadium Symphony for the first time on July 25. The soloists on this occasion were Jarmila Novotna and Charles Kullman, who sang excerpts from Viennese operettas. Thomas Schippers conducted symphonies by Dvorak and Bizet and shorter works by Reznicek, Ravel, and Wagner in his first Stadium concert of the season on July 28.

The final concert of the season, on Aug 1, was given over to excerpts from Rodgers and Hammerstein musical shows, which were sung by

Annmary Dickey, Claramae Turner, Thomas Hayward, Robert Weede, and a chorus prepared by Crane Calder. Salvatore Dell'Isola was the conductor.

Total attendance for the 27 events presented during the six-week Stadium season reached 256,000. The record attendance for a single concert was set by the Gershwin program, which drew 20,000. José Greco and his company attracted the second largest audience, 19,000; and the Rodgers-Hammerstein program the third largest, 18,000.

Dance Film Festival Held At Museum of Modern Art

The annual Summer Dance Film Festival of the New York Dance Film Society opened on June 18 at the Museum of Modern Art with a program showing Gösta Werner's Midvinter Blot (Sweden), The Bilo (Madagascar), Suite de Danse Berger (Morocco), excerpts from Red Shoes, and a British documentary entitled The British — Are They Artistic, with a sequence from the Sadler's Wells ballet Adam Zero. Subsequent programs on June 25 and July 1 listed Norma Shearer in Agnes DeMille's pavanne from Romeo and Juliet, six dances by Anna Pavlova, Alla Nazimova in scenes from her Salome of 1922, films of the late Argentinian, and films of Rudolph Valentino, Fred Astaire, Joan Crawford, and others.

Sixth Outdoor Season Sponsored by Salmaggi

The Popular Price Grand Opera Company, under the management of Alfredo Salmaggi, opened its sixth season at the Triborough Stadium on Randall's Island with a performance of La Traviata on July 11. Dolores Mari, John Hamill, and Bernard Green sang the leading roles. Carmen was the opera for the following Saturday night, July 18, in which Mona Bradford sang the title role. Madama Butterfly was given on July 25, with Mina Cravi as Cio-Cio-San. Enrico Leide is the conductor.

Community Opera Group Formed in New York

A New York Community Opera Association has been formed to provide qualified singers with an opportunity for the performance of opera and to develop a wider audience of informed listeners. The association, of which Gladys Mathew is president, has enlisted the patronage of the New York Federation of Music Clubs and the co-operation of the New York City Board of Education. Rehearsal facilities and an assurance of two performances have been granted by the Town Hall Club. Inquiries should be addressed to the association, at 40 E. 81st St., New York 28.

NBC Summer Symphony Series Heard on Sundays

Three conductors were heard with the NBC Summer Symphony during its July broadcasts. Skitch Henderson conducted the orchestra on July 5—the concerts are now being broadcast on Sunday afternoons—Richard Korn on July 12, and Paul Strauss on July 19 and 26. Mr. Strauss, one of Ballet Theatre's two conductors during its current European tour, flew to the United States for these two NBC concerts.

Fritz Mahler Signed By Hartford Symphony

HARTFORD.—Fritz Mahler, conductor of the Erie Philharmonic for the last six years, has been engaged to conduct the Hartford Symphony for the 1953-54 season. The orchestra is sponsored by the Symphony Society of Greater Hartford and has previously been conducted by Moshe Paranov and George Heck.

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AMERICA

Opportunity for Conductor Comparison Presented by Spring Season in Mexico

By PEGGY MUÑOZ

Mexico, D. F. THE National Symphony has recently completed its 1953 spring season in Mexico City. This year interest has been focused not so much on the programs offered, but rather on the comparative qualities of the four conductors invited to appear at the Palace of Fine Arts during the eight-week season: Walter Goehr, Carlos Chavez, Josef Krips, and José Yves Limantour. The titular conductor of the orchestra, José Pablo Moncayo, conducted one program, and a special concert was offered with Julian Carrillo conducting a program of his works.

Walter Goehr conducted the opening concert on April 24. His interpretations were effected with a rare elegance and a delightful sense of humor. The orchestra played with more finesse and briskness than we are accustomed to hearing, but the audience received Mr. Goehr's efforts rather coolly. It seemed to prefer greater emphasis on emotional content than on musicianship.

Carlos Chavez ascended the podium on May 7 to conduct an incredibly painful performance of Beethoven's Ninth Symphony. The orchestra was not only all in pieces, but out of tune as well; the soloists were straining for effects they never quite achieved; and the interpretation itself was about as unlike Beethoven as one could imagine. I understand, however, that a repeat performance on May 10 was far more satisfactory.

On May 15, Rudolf Firkusny joined Mr. Chavez and the orchestra for an extraordinarily vital reading of the Brahms First Piano Concerto—vital, that is, as far as the soloist was concerned, for the accompaniment was consistently ragged. Mr. Chavez then conducted the first performance in Mexico of his Fourth Symphony, which impressed favorably as a more condensed and concentrated score than is usual with Chavez. The work was accorded a magnificent performance.

Josef Krips conducted on May 22, completely winning the audience with his sound musicianship and firm control of an otherwise unruly orchestra. For his final appearance on June 5 the program included the Brahms Violin Concerto, with Ida Haendel as soloist. This was probably the most thoroughly polished concert of the entire season. Miss Haendel proved an exciting violinist and was given a warm reception. She appeared again on June 12 in a program conducted

by José Pablo Moncayo, a young man with more talent for composition than conducting. His Three Pieces for Orchestra (1947), exemplary of the indigenous school, was most enjoyable to hear again.

At the close of the season one could see that Carlos Chavez still has his admirers and his detractors, both equally violent; José Yves Limantour had departed for Europe following his May 29 concert to fulfill a number of conducting engagements there; and Josef Krips had been invited back by the officials of INBA to conduct a Beethoven cycle in the fall. It is hoped that Mr. Krips can be persuaded to accept permanent direction of the National Symphony as well, since the ensemble is obviously in need of stern schooling.

The Lions Club sponsored the special concert of music by Julian Carrillo. The 78-year-old composer conducted his romantic and rather dull First Symphony and the local premiere of his atonal piece called Horizontes, which was first performed in Pittsburgh in 1951. The latter work is modernistic to the point of cubism. It is chiefly characterized by striking effects produced in microtones by the violin and cello soloists and by a harp constructed to play sixteenth tones. The National Institute offered another all-Carrillo program on June 19, with Dolores Carrillo as soloist.

Outstanding events of the season were two concerts by the Stuttgart Chamber Orchestra, under Karl Münchinger, which was heard here for the first time on April 19 and 20. Mr. Münchinger's interpretations of Bach were extraordinary from every point of view. His musicians proved to be masters every one and were wholeheartedly dedicated to the best performance possible of the works set before them.

Recital Season

Yehudi Menuhin opened the recital season here with two appearances during the month of February, and on April 23, the British pianist Solomon won praise for his brilliant style and digital technique. Recitals by local artists have also been frequent.

INBA sponsored a series of Bellas Artes chamber concerts at the Sala Ponce from April 13 through June 15. These programs listed appearances by the Bellas Artes Chamber Orchestra, under the direction of Luis Herrera de la Fuente, and Luis Sandi's excellent Madrigal Chorus. A similar series has also been presented by the

Manuel M. Ponce Musical Association in the same hall.

During March and April, Juventudes Musicales sponsored three programs at the Palace of Fine Arts that offered a concert by Romano Picutti's unique Boys' Choir of Morelia, which is scheduled for a tour through the United States next year as the Singing Boys of Mexico.

Guatemala Orchestra Schedules Series

GUATEMALA CITY.—The official season of the National Symphony of Guatemala will open in August for a four-month period. Andrés Archila, permanent conductor of the orchestra, will be assisted on the podium by several guest conductors, and a number of guest artists are also scheduled to appear. Although many soloists are of local origin, past practice has been to invite artists from other countries. (The American pianist Gyorgy Sandor was heard with the orchestra here last year.) Programs are stylistically varied and generally include works by Guatemalan contemporaries. Native composers represented during the 1952 season were José Porfirio González, Raúl Paniagua, and Salvador Ley. A state institution with members earning a monthly salary the year round, the orchestra gives frequent off-season open-air concerts.

The Pro-Arte Musical, a private membership organization patterned after those in other countries, sponsors monthly appearances by foreign and local artists. Its major event last season, a recital by José Iturbi, was attended by some 2,000 persons. Other recitalists in the Pro-Arte series in 1952-53 were Walter Hauzig, pianist; Andrés Archila, violinist; Salvador Ley, pianist; and Luis Rivera, baritone, who made his debut.

The Conservatorio Nacional de Música presented various series of concerts by students and faculty members, including the Jesús Castillo string-quartet festival programs. A recent graduate, Juan Carlos Paniagua, cellist, was one of three winners of the Dealey award in Dallas, Tex., last year.

Argentine Critics Cite The Season's Best

BUENOS AIRES.—The Music Critics Circle of Buenos Aires has announced its list of citations to composers and artists who were represented in, or appeared in, concerts during the Argentine capital's 1952 season. Chosen as the best works by native composers were Roberto García Morillo's cantata Marin; Rodolfo Arizaga's Tres Canciones de Primavera, for a cappella choir; and Albert Ginastera's Toccata, Villancico y Fuga, for organ. The best foreign works were designated as Arthur Honegger's La Danse des Morts and Paul Hindemith's Quartet 1938.

Among the artists cited by the Buenos Aires critics were Victoria de los Angeles, as the best visiting singer, and Zino Francescatti, as the best visiting instrumentalist. Local organizations and artists so honored were the Orquesta Sinfónica del Estado, the Cuarteto de la Asociación Wagneriana, the chorus of the Teatro Colón de Buenos Aires, the conductor Pedro Valenti Costa, the pianist Antonio de Raco, and the baritone Renato Cesari.

Costa Rica Orchestra Opens 1953 Season

SAN José, COSTA RICA.—The Orquesta Nacional de Costa Rica, conducted by Joseph Wagner, opened its 1953 season of eight monthly concerts on May 26. Among the soloists scheduled to appear with the orchestra are Gyorgy Sandor, Jesus Maria Sanroma, and the violinist John Creighton Murray.

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TITTA RUFFO

FLORENCE.—Titta Ruffo, 76, internationally known baritone, died of a heart ailment on July 6. Born in the town of Pisa, Ruffo Cafiero Titta, who, for the sake of euphony, inverted his name at the beginning of his singing career, made his debut at the Teatro Costanzi in Rome in 1898 as the Herald in a performance of *Lohengrin*. Before coming to the United States in 1912, he had sung in Vienna, Paris, and London, where, it is said, Nellie Melba refused to allow him to sing opposite her in the role of *Rigoletto*, saying that he was too young to portray the father of *Gilda*.

Mr. Ruffo made his American debut with the Chicago-Philadelphia Grand Opera Company in that role, and remained with the Chicago company for two seasons. In 1914 it was rumored that the Metropolitan would not engage him because his fees were too excessive. He did not join the Metropolitan company until the season of 1921-22.

When Italy entered World War I on the side of the Allies, Mr. Ruffo returned to his native land. He volunteered for military service and served throughout the war as an aviation mechanic in the Italian air force.

Following the war, he rejoined the Chicago company and became one of the highest paid and most popular opera singers in the United States. He then signed with the Metropolitan and made his first appearance with that company on Jan. 19, 1922, as Figaro in *The Barber of Seville*. His other Metropolitan roles were Don Carlos in *Ernani*, Amonasro in *Aida*, Gerard in *Andrea Chénier*, Barnaba in *La Gioconda*, and Neri in *Giordano's La Cena delle Beffe*.

The Giordano opera, with which he was particularly associated, had been written only one year before Giulio Gatti-Cassaza produced it at the Metropolitan. It was given mainly because of Mr. Ruffo's particular talents, and its only performances were the eight, from 1925 to 1927, in which he sang. He retired from the Metropolitan in 1929.

His estrangement from his native land was occasioned by the death of his sister's husband, Giacomo Matteotti, who was killed by underlings of Benito Mussolini in 1924. Mr. Ruffo became bitterly anti-Fascist and refused to sing in Italy while the Fascists remained in power.

Following his retirement he spent most of his time in Nice but returned to Italy in 1940 during World War II. His last appearance here was in 1932 in the variety show that opened Radio City Music Hall.

GREGOR FITELBERG

SALINOGROD, POLAND.—Gregor Fitelberg, 74, Polish composer and conductor, died on June 10. His only appearances in the United States were made shortly after the outbreak of World War II, in 1942, when he conducted the orchestra of the Ballet Russe de Monte Carlo, the Radio City Music Hall orchestra, and the NBC Symphony. He also led the New York Philharmonic-Symphony in a festival of Polish music on May 4, 1944. He returned to Poland in 1946 as conductor of the Polish Radio Orchestra, a post that he held until his death.

Prior to coming to the United States, Mr. Fitelberg had conducted orchestras in several European cities and, between 1914 and 1921, in Moscow and Leningrad. After a brief time as conductor of the Diaghileff Ballet in London, he went to Poland in 1925 to head the Warsaw Philharmonic for nine seasons.

KARL P. AUER

ST. LOUIS.—Karl P. Auer, 63, a double-bass player with the St. Louis Symphony for 28 years, died on June 13. He was a first desk man in the orchestra's bass section for nearly ten

Obituaries



Titta Ruffo in 1928

years before the amputation of both legs, necessitated by war-incurred injuries, brought about his retirement in 1935. He played with the orchestra of the Municipal Opera for 23 years and was known here as a teacher of the double bass.

JOSEPH JONGEN

BRUSSELS.—Joseph Jongen, 79, Belgian composer, died at his home at Sart-Les-Spa, near Liege, on July 14. Born in Liege and receiving his musical training at the conservatory there, Mr. Jongen was awarded the Prix de Rome in 1898 for his cantata *Comala*. He spent most of his time thereafter traveling and composing, remaining in England during World War I. When he returned to Belgium in 1920, he joined the faculty of the Brussels Conservatory and became its director five years later.

Among Mr. Jongen's best-known works, written mostly during his earlier years, are *Ardennes Impressions*, *Lalla Roukh*, and *Fantasy on Two Walloon Carols*. His compositions also included a symphony, three string quartets, a violin concerto, a cello concerto, and two works for theatre—*S'Arka*, a ballet, and *Jélyane*, an opera.

MRS. YETTA F. ELMAN

Mrs. Yetta Fingerhood Elman, mother of Mischa Elman, died at her home in New York on July 19. She came to the United States from Russia in 1914, six years after Mischa and his father had arrived here for the young violinist's American debut. Surviving, besides her son, are her daughters, Esther, Mina, and Lisa Elman. Her husband, Saul Elman, author of *The Memoirs of Mischa Elman's Father*, died in 1940 at the age of 76.

ELIAS MALKIN

Elias Malkin, 87, violinist and the first instructor of Jascha Heifetz, died at his home in Brooklyn on July 18. A graduate of the St. Petersburg Conservatory, he joined the faculty of the Royal Music School at Vilna, Poland, as a violin instructor. It was during his stay at Vilna that he became associated with Mr. Heifetz, who later became a pupil of one of his own teachers, Leopold Auer. Mr. Malkin toured the Continent with several prominent ensembles before coming to this country in 1924.

SIDNEY HOMER

WINTER PARK, FLA.—Sidney Homer, 88, teacher, composer, and husband of the late Louise Homer, one-time Metropolitan Opera contralto, died at his home here on July 10. He had maintained a residence at Winter Park since his retirement in 1940, while Mrs. Homer continued to teach here and at their summer home at Bolton, N. Y., until her death in 1947.

Mr. Homer's work as a composer is known chiefly through his songs most of which were written for his wife. A native of Boston, he studied with George Chadwick there and for five years in Germany with Joseph Rheinberger and others. From 1888 to 1896 he maintained a studio in Boston, where he taught harmony, counterpoint, and composition.

One year before he terminated his classes in Boston, he married Louise Dilworth Beatty, of Pittsburgh and Philadelphia. In his autobiography, *My Wife and I*, he tells of borrowing funds to take his wife to Paris for further vocal study. She made her debut at Vichy in 1898 and, with an already established reputation, returned to sing with the Metropolitan Opera Company.

After 1900, Mr. Homer lived in New York and devoted most of his time to song writing. Some of his most popular songs, including *Requiem, Sing to Me*, *A Banjo Song*, *Dearest*, and *Sheep and Lambs*, were written at that time.

Mr. Homer was a member of the American Society of Composers, Authors, and Publishers. He is survived by a son and four daughters.

MORTIMER BROWNING

MILFORD, DEL.—Mortimer Browning, 61, organist, pianist, and composer, died at his home here on July 22. A native of Baltimore, he studied at the Peabody Conservatory, Chicago Musical College, and the Juilliard School in New York. He made a number of concert tours and radio appearances and was at one time on the faculty of Greensboro (N. C.) College. He was organist of the Seventh Church of Christ, Scientist, in New York City, for 26 years. He wrote a concerto for theremin, the first major work written for that electrical instrument.

JACK ZILBERT

Jack Zilbert, 62, a teacher in orchestral instruments, died in New York on July 1. He was born in Odessa, Russia, and studied at the St. Petersburg Conservatory before coming to this country in 1921. He has served on the faculties of the Metropolitan Music School, in Manhattan, and other schools in the Greater New York area.

FREDERICK SCHAEFER

Frederick Schaefer, 81, former first violinist with the Metropolitan Opera Company orchestra and a teacher of both violin and viola died in New York on June 30. A native of Berlin, he came to the United States 55 years ago. In recent years he was the first violinist for the Old Timers Orchestra in New York.

ABRAHAM EDISON

Abraham Edison, 64, cellist with the NBC Symphony and one of the network's first salaried musicians, died in New York on July 23. He was employed by the National Broadcasting Company in 1926 and was a charter member of the radio orchestra, which was formed in 1937.

BEATRICE EBERHARD

Beatrice Eberhard, 73, concert violinist, died on June 16. She had appeared as soloist at Carnegie Hall and had introduced many of Max Reger's works to American audiences.

Walter Conducts Coronation Concert For San Franciscans

SAN FRANCISCO.—On June 2, Bruno Walter conducted the San Francisco Symphony in a Coronation Concert, offering Vaughan Williams' *Fantasia on a Theme by Tallis* and *Orchestral Arrangement of Folk Songs*, two of Elgar's *Pomp and Circumstance* marches, and, with the assistance of the San Francisco State College A Cappella Choir, excerpts from Handel's *Judas Maccabaeus* and *Messiah*. Sponsored by the resident consulates of the Commonwealth countries, the concert also introduced Georgia Lasater, soprano, of Los Angeles. In this, and a recital appearance two days later at Marines' Memorial Theatre, she impressed with a rich, ample voice and a complete command of style.

The busy April and May music calendar reached its climax in two concerts by the Boston Symphony, on May 7 and 9. The Opera House had been sold out for both events for many weeks, and the return of Pierre Monteux, to conduct the first of the pair, was a signal for tremendous jubilation. The audience welcomed him with prolonged ovations both before and after the program, which included Beethoven's Second Symphony, Stravinsky's *Firebird Suite*, Strauss's *Suite from Der Rosenkavalier*, and Paul Creston's Symphony No. 2.

Charles Munch enjoyed his own triumph two nights later when he conducted exciting performances of Honegger's Symphony No. 2 and Rousset's *Bacchus et Ariane Suite*, among others. The beautifully relaxed, fluent tone of the orchestra under Mr. Monteux and its more vital and highly colorful tone under Mr. Munch gave testimony to the play of diverse personalities involved.

The Municipal Chorus and the San Francisco Symphony, under the direction of Hans Leschke, presented Beethoven's *Missa Solemnis* in a free concert sponsored by the Musicians' Union Recording Fund. Soloists were Dorothy Renzi, Marian Cornish, Ernest Lawrence, and Robert Lancaster, with Ludwig Altman at the organ and Naoum Blinder, concertmaster of the orchestra, as solo violinist.

San Francisco Ballet

With Leon Danielian as guest artist, the San Francisco Ballet added glamor to its spring season of four performances in the Veterans' Auditorium. Nancy Johnson and Sally Bailey both proved to be skilled dancers. A new ballet by Lew Christensen, *Con Amore* (given its New York premiere by the New York City Ballet later on), and Balanchine's *A la Francaise* were given their first performances here.

The Halprin Lathrop Dance Guild, a stimulating modern dance group, also presented new works this season, the most impressive of which were a satirical work by Welland Lathrop, called *Minstrel Show*, and another, with music especially commissioned from Alan Hovhaness, called *Daughter of the Voice*.

A group known as the Dance Players made an interesting debut in the Marines' Memorial Theatre. The dancers were Richard Ford, Marguerite Whitney, and Georgiana George. The piano accompanist was LeRoy Miller.

The Golden Gate Opera Workshop gave four performances of Mascagni's *L'Amico Fritz*, in English, at the YMCA Auditorium. Musical director of the project is E. G. Schaefer, who was fortunate in having a good stage director in W. C. Krumm. An outstanding member of the company was John Downing, tenor, who sang the title role.

—MARJORIE M. FISHER

MUSICAL AMERICA

XUM

Much Modern Music Performed in Vienna During Simultaneous Festivals in June

By MAX GRAF

Vienna

FOR the past two years, during the month of June, red-and-white flags have hung from the high lampposts in Vienna's streets, and banners flown from the City Hall tower have greeted guests. The Vienna Festival, the Juni Festwochen, has attracted visitors to partake of the best that the city has had to offer in its theatres, concert halls, galleries, and playing fields. The fifth International Music Festival was again incorporated into these festival weeks. The Vienna Opera and the various concert organizations contributed attractive programs, some by foreign artists. Representing the United States were Eleanor Steber, Eugene Ormandy, and Ballet Theatre.

Vienna has always been a conservative city. Today, with the spirits of the old masters haunting its streets, modern music has to battle for proper recognition. The Viennese still dream of meeting Franz Schubert over glasses of new wine in the cozy open-air taverns of Grinzing. Nevertheless, in a clever address that opened the festival, the Mayor of the City of Vienna urged that this great musical mecca should look with interest and understanding upon living art in all its manifestations.

The Vienna State Opera, while playing its standard repertory, did its part by offering an excellent performance of Alban Berg's *Wozzeck*. The ballet company presented a program that included a work by Franz Salmhofer, artistic director of the opera; the *Homerische Symphony* by Richard Berger, one of our most promising young composers; and the seldom-performed *Notre Dame* of Franz Schmidt. Most overpowering, however, were the premieres here of Ravel's *Daphnis and Chloe* and Werner Egk's *Abraxas*. The former was danced with the choreography of Fokine.

Egk's *Abraxas* is an exciting dance drama in five acts, built upon a rather fantastic plot and set to music that is at once forceful and personal. The Munich-born composer has created a Faustian work, using a scenario first published by Heinrich Heine in 1845,

in which the prima ballerina plays the role of the devil. The score moves to a compelling climax. Its rhythmical forces are handled splendidly throughout. The wonderful performance, conducted by Heinrich Hollreiser, was beautifully enhanced by the stage setting by Stefan Hlawy.

Another musical delicacy was an open-air performance of *The Marriage of Figaro*, staged in front of the Schönbrunn castle. During the seventeenth and eighteenth centuries this park was the scene of numerous musical attractions and operatic performances. The Mozart opera, therefore, had an authentic setting. History became poetic reality as the lights were lit in the halls of the great castle, and the complete cast descended the majestic steps to appear on the open stage in unparalleled splendor.

The concerts of the International Music Festival opened with performances of Honegger's *Monopartita*; Berg's *Violin Concerto*, admirably performed by Arthur Grumiaux; and Stravinsky's *Symphony in Three Movements*, with Paul Sacher conducting the Vienna Symphony. The initial choral concert, in which the orchestra was joined by the Wiener Kammerchor and conducted by Hans Rosbaud, offered the first performance of Josef Matthias Hauer's cantata *Des Menschen Weg*. This seventy-year-old composer has finally begun to reap his reward as one of the inventors of the twelve-tone system, as a sort of Austrian Satie. Like Satie, Hauer revolted against the pomp and the exaggerated color and realism of the romantic orchestra. Like Messiaen he attempted a new cosmic style, borrowing from the music of the Orient for the sake of respectability. In *Des Menschen Weg*, Hauer has provided a setting for a group of poems by the German poet Holderlin, and the stanzas contain some of the allegoric solemnity of Greek choral song. The work was enthusiastically acclaimed by the audience. Mr. Rosbaud's program also included Frank Martin's *Ballade for Cello and Orchestra*, played with great tonal beauty by Enrico Mainardi; Wolfgang Fortner's cantata *Isaac's Opferung*, and Karl Amadeus Hartmann's *Symphony No. 6* (the tonal forces of this work

proved so overwhelming that some in the audience began to hiss out of anxiety).

Another concert brought a performance of Strauss's opera *Die Frau ohne Schatten*. Eleanor Steber, singing the role of Kaiserin, excelled in the purity of her high register. Other roles were sung by Set Svanholm, Christl Goltz, and Elisabeth Hoengen. The Vienna Philharmonic and the State Opera Chorus were inspiringly conducted by Karl Böhm.

Smaller works by contemporary composers were heard in six concerts devoted to chamber music. To name only a few of the most outstanding, there were a delightful orchestral Serenade by Gottfried von Einem and Boris Blacher's Second Piano Concerto, played with gusto by his wife, Gerty Herzog. A new work by Hindemith, a sonata for four horns, documented his unfailing musical energy. Among younger Austrian composers, Paul Angerer, G. Rühm, Karl Schiske, and A. Spitzmüller, by virtue of their representation in these programs, are deserving of mention. The witty opera *Leone 40/45*, by the Swiss composer Rolf Liebermann, and

Carl Orff's impressive *Trionfi* were performed for the first time in Vienna. The warm reception accorded these works brought the International Music Festival to a close on a happy note.

The American Ballet Theatre made a triumphant appearance at the State Opera House in a program of classical and modern works. The dancing of Alicia Alonso and Igor Youskevitch was particularly outstanding. Leonard Bernstein's *Fancy Free* seemed utterly delightful in its gay musical gesticulations. Aaron Copland's *Rodeo* made its typically American subject vividly real, and Virgil Thomson's music for *The Harvest Accordion* was particularly interesting for its musical interpretation of Walt Whitman's verses and for its rondo-like setting of American folksongs. Morton Gould's *Interplay*, however, had the greatest success here, with its mixture of dance and animated play. John Kriza, Mary Ellen Moylan, Gemze de Lappe, Ruth Ann Koesun, and the Viennese dancer Eric Braun led the troupe. Joseph Levine and Paul Strauss conducted with zest and vigor.

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Marais and Miranda are shown following a recent appearance in Kelso, Wash., with officers of the Civic Music Association there: (from the left) Bernard Butler, vice-president; Mrs. Earl W. Martin, president; Mrs. Lloyd Erickson, secretary; and Mrs. E. E. Mitchelen, treasurer

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AMERICAN SINGER IN NIPPON

Among the American artists touring Japan last season was Marian Anderson, who, with her accompanist, Franz Rupp, is here being treated to a demonstration of cormorant fishing as it is practiced by Japanese fishermen

Touring Artists Heard In Tokyo Concerts

TOKYO.—In addition to the regular concerts by the Tokyo Symphony, conducted by Masashi Ueda, and the NHK Radio Orchestra, under Kurt Woess, the 1952-53 season in Tokyo brought several recital programs by visiting artists. While on tour in Japan, Joseph Szigeti was heard in a total of 26 concerts, ten of which were given in Tokyo. Other recitalists were Walter Giesecking, Marian Anderson, Yehudi Menuhin, Alfred Cortot, Helen Traubel, Erna Berger, the French pianist Lazare Levy, the German cellist Ludwig Hoelscher, and the German singer Gerhardt Hüsch. The Slavenska-Franklin company, with Alexandra Danilova, also made several appearances here.

Among artists scheduled for tours in Japan next year are Jacques Thibaud, Isaac Stern, Solomon, and Wilhelm Kempff. The Budapest Quartet, whose recent visit was interrupted by the accidental indisposition of Joseph Roisman, the ensemble's violist, is to return to conclude its tour.

British Orchestra Gives Jubilee Concerts

BOURNEMOUTH, ENGLAND.—On the occasion of its diamond jubilee the Bournemouth Municipal Orchestra presented four concerts, from May 22 to 25 in the Winter Gardens, under Charles Groves, its present musical director; Richard Austin and Rudolf Schwarz, previous musical directors; and Sir John Barbirolli. The orchestra has grown out of the Corporation Band of thirty musicians assembled by "Mr. Dan Godfrey, junior" in 1893. Sir Dan, as he later became, raised it to a position of importance in English musical life and gave special prominence in his programs to living composers, both British and foreign. Apart from the years 1940 to 1947, when it was reduced in size and became virtually insignificant, musically, the orchestra has maintained a high standing. It costs the Corporation some £20,000 each year and, except for the Yorkshire Symphony and the orchestras of the British Broadcasting Corporation, is the only British orchestra to engage its musicians on a full-time basis without a subsidy from the government-sponsored Arts Council of Great Britain.

In the jubilee concerts nine of the sixteen works performed by the orchestra were by British composers. (Contemporary composers of other countries were not represented in these programs.) Alan Rawsthorne, seeming rather ill at ease, conducted his overture *Cortèges* in the final

concert. Mr. Groves conducted the remainder of the program, which was concluded with Malcolm Arnold's Symphony No. 2, which was dedicated to the conductor and the orchestra and received its first performance on this occasion. (Arnold, also chosen to write Covent Garden's Coronation ballet, *Hommage to the Queen*, has achieved some prominence lately among the younger-than-Britten composers.) The new symphony, however, is scrappy, over-reminiscent of Sibelius, and crowned by a cheeky rondo-finale that mars the considerable pathos of the preceding slow movement.

Soloists in the orchestra's anniversary concerts were Giocanda De Vito, in Brahms's Violin Concerto, and Clifford Curzon, in the same composer's Piano Concerto No. 2.

—ARTHUR JACOBS

Wheeling Symphony To Give Summer Series

WHEELING, W. VA.—The Wheeling Symphony, Henry Mazer, conductor, is presenting four summer concerts in the amphitheatre of Oglebay Park beginning July 30 and continuing weekly through August. Mr. Mazer will conduct the entire series, which is known as Music Under the Stars.

The orchestra brought its winter season to a brilliant close on April 15 and 16 with a pair of concerts at the Virginia Theatre. Zino Francescatti was the soloist in Saint-Saëns' B minor Concerto. In preceding concerts Rudolf Serkin was heard in a spirited performance of Brahms's Concerto No. 2 in B flat, and William Conrath, long a member of the orchestra, was featured in Weinberger's Concerto for Timpani.

The Wheeling Symphony Training Orchestra, under the direction of Malvin Artley, gave its spring concert in Clay School Auditorium on May 14. Tom De Prospero, Jack Emig, and Joseph Trosak are the associate directors of the ensemble, which graduated several of its members to the regular Wheeling Symphony this year.

West Liberty State College offered a faculty chamber-music recital on May 14, in which Lily Keleti, pianist; Emil Holz, flutist; Wallis Braman, cellist; Janet Braman, violinist; and Jeanette Holz, violist, were the participating artists.

—MONTANA X. MENARD

Neighborhood Series Planned By Cincinnati Orchestra

CINCINNATI.—The first of four Neighborhood Concerts by the Cincinnati Symphony, Thor Johnson, conductor, will be presented on Nov.

15 in the Holmes High School Auditorium, Covington, Ohio. The remaining concerts, which will also be given in school auditoriums in the greater Cincinnati area, are scheduled for Sunday afternoons early in 1954. Supported by local Parent-Teacher Associations, the orchestra's new venture is aimed at making concerts available to those who are unable to attend regular subscription concerts at Music Hall.

—MARY LEIGHTON

Hudson Valley Series To Close Fifth Season

STAATSBURG, N. Y.—A concert on Sept. 12 will close the fifth series of summer concerts presented by the Hudson Valley Chamber Music Circle at the Ogden Mills Memorial State Parks in Staatsburg. This year's series opened on June 13 with a concert by a trio composed of Arthur Balsam, Leonard Rose, and William Kroll, and a second concert on July 18 offered a program by the Guillet Quartet. Elizabeth Katzenellenbogen, pianist, will be soloist with a chamber orchestra in the final concert.



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Orchestra's Series and Budget Increased By Administration of South African City

By ADELHEID ARNOLD

Cape Town

RETURNING from his trip to San Francisco last fall, Enrique Jorda seemed to infuse new life into the Municipal Orchestra in Cape Town. Since the orchestra's financial situation was critical earlier in the year, the number of soloists from overseas was necessarily reduced. Mr. Jorda was given the opportunity of presenting a number of purely orchestral programs with occasional solo performances by the orchestra's personnel. Now it seems that the budget problem has much improved, and the orchestra has been placed under the supervision of a single official in charge of all municipal entertainment. The provincial administration has granted Mr. Jorda £600 to engage guest conductors from time to time and has increased the orchestra's annual stipend by a half. The subscription series was increased from 22 to 34 concerts this year without a corresponding rise in ticket prices. In addition, the entertainment tax has been reduced by fifty percent.

Among the soloists who appeared during the past season were Artemisio Paganini, violinist, and Franco Seveso, violist, both new members of the orchestra, who delivered a polished performance of Mozart's Sinfonia Concertante for Violin and Viola. Jas Doets, the orchestra's fine trumpet player, was heard in Haydn's E flat Concerto, and Ferdinand Koch, of the horn section, was soloist in the Strauss Horn Concerto. Other local artists appearing in these programs were Maria Neuss, violinist; Adolph Hallis, pianist; and Mischel Chernavsky, cellist.

Andor Foldes, the Hungarian-born American pianist, was a guest artist with the Municipal Orchestra during his current concert tour of the Union of South Africa. While in Cape Town he was also introduced to the composer Erik Chisholm, dean of the faculty of music at Cape Town University, and has since announced his intention to play Chisholm's Second Piano Concerto in the United States next season.

Albert Coates made one of his rare appearances with the Municipal Orchestra and was warmly received by his audience. It is a great pity that his recent illness prevented more frequent opportunities to hear the orchestra under his baton.

Early in 1953 the University Music Society announced a series of Tuesday evening concerts to be given during the university term. Artists from overseas have been Mr. Foldes, Harold Rubens, Vera Benenson, and Désirée MacEwan, pianists, and the soprano Oda Slobodskaja. Of South African artists, we heard recitals by Adolph Hallis, Maria Muess, and Adelheid Arnhold. The newly formed

Arte Viva Trio, consisting of members of the Municipal Orchestra, was outstandingly successful in its first pair of concerts in this series. Also making its first public appearance was an orchestra of students and local amateurs under the direction of Frits Schuurman. Its performance was on the whole commendable.

In its opening concert the Kreitzer Quartet was assisted by Lien Sevenstern, harpist; Margaret Latutin, clarinetist; and Reginald Clay, flutist, in performances of Mozart's Clarinet Quintet and Ravel's Introduction and Allegro. In a later program, the quartet was joined by the pianist Helga Bassel. Its notable achievement this season was a Hindemith quartet cycle.

A sonata for violin and piano by the South African composer John Joubert was selected by the jury of the International Society for Contemporary Music for performance at the Oslo International Festival in June. This was the fourth work by a Union composer to be performed at that festival.

Lectures on the life and work of Albert Schweitzer were recently delivered here by The Rev. Magnus Ratter, author of the book Albert Schweitzer, published by Beacon Press, and G. Pulvermacher, lecturer at the College of Music in Cape Town.

In Johannesburg the City Council has suggested that the Johannesburg City Orchestra should come under the direction of the South Africa Broadcasting Corporation. Though a final decision has yet to be made, the proposal followed a press report that the orchestra would have to cut its estimated expenditure for 1953-54 by a third.

The Musica Viva Society of Johannesburg is at the moment the most active chamber-music organization of the Transvaal. Established in 1951 by two Netherlands musicians, the society was formed to present first performances of contemporary works and lesser known works of the past. Its schedule has included open-air serenade programs, chamber-music concerts, and recitals by prominent visiting artists.

An arts festival in Durban, founded by Edward Dunn, conductor of the Durban City Orchestra and founder of the International Arts League of Youth, opened on July 8 for a ten-day period of lectures on music, theatre, and art. Attended by some 300 youngsters between the ages of fourteen and nineteen picked from towns and cities throughout the Union, the festival also attracted representatives from the United States, Finland, France, Britain, and other European countries. In connection with the festival, an endowment fund has been established to provide promising young musicians, actors, and artists with scholarships for studies overseas.



Erik Chisholm listens to Andor Foldes play his Second Piano Concerto, while the pianist's wife looks on

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Education in New York

The Juilliard School of Music has appointed Ralph Hunter, choral director of the Radio City Music Hall, to conduct the school choirs in public performances next season. The establishment of a new permanent composition scholarship also was announced by William Schuman, president of the school. It is the gift of Richard Rodgers, himself a Juilliard alumnus, and has been named in his honor.

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Vittorio Giannini, head of the composition department, will be on leave of absence. During this period, Wallingford Riegger will be available for advanced composition courses.

Edwin Hughes is again giving master classes at his New York studios after a three-week teaching engagement earlier this summer at the University of South Carolina. Of Mr. Hughes's pupils and former pupils, Ronald Hodges played an all-Ravel recital at the National Gallery of Art in Washington, D. C. Mary King appeared with the Babylon, Long Island, Orchestra, and Jayne Winfield with the Liederkranz Orchestra. Dwight Carr has given several recitals in Connecticut. Eugenia Snow has joined the roster of the National Concert and Artist Corporation. Wilgus Eberly has been appointed director of music at the North Texas College for Women. Herbert Archer has been named head of the piano department at Anderson College. Dode Phillips recently was soloist with the University of South Carolina Orchestra and the Anderson Orchestra.

Zenka Stanya is in Europe to work with Daniza Ilitsch, of the Vienna State Opera. After a vacation tour through Italy Miss Stanya will return to her New York studios in September.

Renato Cellini's pupil Maria di Gerlando, lyric soprano, is singing in *A Night at Venice*. John Lombardi, baritone, will make his debut with the San Francisco Opera Company next fall in *Madama Butterfly*. Louis Roney, tenor, recently has been soloist with orchestras in Tampa, Amarillo, and Nashville; he also sang in a concert performance of *Tosca*, at Fort Worth. Calvin Marsh, baritone, will make his operatic debut as Di Luna in the Wagner Opera Company's production of *Il Trovatore*. Court Fleming recently made his debut in the same role at the Teatro Eliseo in Rome, where he has been re-engaged for next season. Miss Di Gerlando and Mr. Marsh are holders of Kathryn Long scholarships at the Metropolitan Opera.

Boris Kamchataff, a pupil of Theodor Leschetizky, has opened piano studios at 263 West 86th Street.

Max A. Klein's pupil Susan Yeager has been engaged for Billy Rose's forthcoming production of Offenbach's *Orpheus in Hades*.

Alton Jones, of the piano faculty of the Juilliard School of Music, recently gave recitals in New Rochelle and at Elon College, N. C. His pupils Joseph Liebling and Lawrence Levy have been heard in Juilliard recitals this past season.

Other Centers

Harvard University has established a new professorship of music in honor of Fanny P. Mason, the late patroness. Arthur Tillman Merritt, former chairman of the music department, will assume the title when he returns from a sabbatical leave in Europe. This summer the department will offer classes in choral conducting under G. Wallace Woodworth, director of the Harvard Glee Club, and modern choral literature under Harold Schmidt of Stanford University. Courses in music history, the symphony, and the music of Bela Bartok will be taught by Mr. Woodworth and Otto Gombosi.

The University of Chicago has appointed Heinrich Fleischer, visiting associate professor of music at Valparaiso University, as organist of the Rockefeller Memorial Chapel. Also appointed was James R. Lawson, former carillonneur at Leland Stanford University, who will assume the same

duties at the University of Chicago. Mr. Fleischer and Mr. Lawson succeed Frederick L. Marriott, who held both positions at the University of Chicago for 25 years.

The New England Conservatory of Music, in Boston, has named Chester Weldon Williams of its theory department as Dean. A member of the conservatory faculty since 1946, Mr. Williams formerly taught at Grinnell College and at Cornell College in Mt. Vernon, Iowa.

The University of Colorado's creative arts festival in July featured recitals for children by the LaSalle String Quartet. Among the works played was *Variations on Pop Goes the Weasel* by David Kraehenbuehl, of the faculty, which had been commissioned especially for the festival.

The Institute for Church Music, under the direction of Frederick M. Otto, was held in Fremont, Ohio, for the eighteenth year, from July 26 to 31. A feature of the week-long session was the dedication of a new organ designed by Christhard Mahrenholz, of Hanover, Germany, and built by Herman L. Schlicker.

The Academy of Vocal Arts, in Philadelphia, has awarded a scholarship to Heinz Ude of Bremen, Germany, a 24-year-old baritone who was among the finalists in the Meistersinger Contest sponsored by the American Armed Forces Assistance Program to German Youth Activities. Another scholarship was awarded to Johan Karatzas, of Vienna.

Yale University has announced that Marshall Bartholomew, Associate Professor of Singing and director of the Yale Glee Club, will retire at the end of the current academic year. Mr. Bartholomew went to Yale in 1921 to direct the glee club.

With the Managers

Jack Leipard, formerly a representative of Community Concerts Service, has been appointed manager of the Virginia Symphony. He was at one time a pupil of William Haaker, conductor of the orchestra. A fourteen-week season, including a tour that will embrace five states, will be opened by the orchestra on Feb. 14, 1954. A new ensemble, the Virginia Concerto Orchestra, with Mr. Haaker as pianist and conductor, will take part in the tour.

Julian Menken has been named director of publicity and public relations for National Concert and Artists Corporation. Mr. Menken was formerly an official of Musical Talent Placements, Inc., chief personnel liaison agency for the principal orchestras of the United States.



PIANIST VISITS PETROLEUM CENTER
Jean Casadesus (left), following his concert for the Taft (Calif.) Community Concert Association, is taken on a tour of inspection of local oil fields by Mrs. Milton Ross, Thomas Stevens, and Mrs. Murray Putnam, association officers, and Alma Lauritzen, Community Concerts representative.

Young Pianists Play In Ensemble Concert

PORTLAND, ME.—Something new was introduced to the local musical scene when over 100 piano students appeared in a Piano Festival, on May 14, under the direction of Marshall F. Bryant, local music critic and director of music at Westbrook Junior College. The young pianists ranged in age from ten to eighteen years and were selected from the studios of prominent teachers here and members of the Portland Music Teachers Association.

Fifteen pianos were arranged in a V-shape in front of the podium, and each work in the program brought a change of ensemble personnel. The event opened with a "duet" performed by thirty of the youngest students and closed with a performance of Leuona's *Malagueña* by fifteen of the most advanced students.

An undertaking involving fifteen pianos playing at the same time presents the difficulty of welding into unaccustomed unity a variety of temperaments and a range of playing ability. The results, however, were remarkable in this case, and the Piano Festival was enjoyed by a large and enthusiastic audience. Planned with the collaboration of a leading dealer in musical instruments here, the enterprise created considerable interest and, by popular demand, will be repeated next season.

—M. F. B.

New York Critic Appointed To Brandeis Faculty

WALTHAM, MASS.—Arthur Berger, composer and associate music critic of the New York *Herald Tribune*, has been appointed associate professor of music at Brandeis University. He will develop a program in the university's first graduate school session, opening in September, in the area of music criticism, analysis, and esthetics. He has resigned his post with the New York newspaper in order to devote full time to his teaching duties at Brandeis. Chairman of the newly-created graduate committee on music there is Irving G. Fine.

Music Therapy Association To Hold Annual Meeting

EAST LANSING, MICH.—The fourth annual meeting of the National Association for Music Therapy will be held at the Kellogg Foundation in East Lansing from Oct. 19 to 21. A comprehensive program of lectures and discussion treating all phases of music therapy has been organized by Lenard Quinto, program chairman, with patients from the Veterans Administration Hospital in Battle Creek participating in demonstrations.

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Hindemith's *Cardillac* Presented in Frankfurt

(Continued from page 7)

Peter Walter's fine tenor voice in the role of Alwa, Peter Offerman as Mäler, Julius Jülich as Dr. Schön, Erwin Roettgen as Schigolch, Trude Roesler as Geschwitz, and Hermann Abelmann as Prologus. The performance was under the strong guidance of Gustav König. In sum, it was an achievement and a new demonstration of the strength of German opera.

Revisions, adaptations, and new settings of older works are not too rare in operatic history. However, the production of Hindemith's *Cardillac* in Zurich last year, recently seen in Frankfurt, had nothing in common with that of 1927, except for the title, a few leading characters, and some of the musical scenes. A strong dramatic line was drawn from the sequence of loosely-knit scenes. The character of the songstress, once of secondary importance, had become a leading figure. The demons were gone; everything had been humanized and "civilized". *Cardillac* did not give his child to the first suitor coming his way; he even denied his apprentice-confidant the right to marry her. The officer of the first version was this apprentice, a David with detective-like abilities, a ticklish gallant of unsteady character, sometimes passively and sometimes actively participating in the play.

The play-within-play in the fifth, or next to last, scene reveals Hindemith's incisiveness. To the right the stage teems with ballerinas and stage hands; to the left, Lully's *Phaéton* (with its original music) is being sung and danced. But it is this scene, sketched with the ingenuity of a Hofmannsthal, in which the whole puzzle should be solved—*Cardillac's* true nature is now recognized by the songstress—that remains dramatically rather unclear. The more palpable, it seems to me, is the last scene. *Cardillac* confesses his guilt. He is being lynched by the mob while his daughter tries to defend him as an artist. Finally, the apprentice solemnly vows to become a "good" successor to his "bad" master.

Most of Libretto Altered

Where the score remains unchanged from the original, the words have been altered for the most part. (Only the pantomime at the close of the first scene seems to have been untouched.) Nevertheless, the aria of the daughter exerts, as before, its inspired, bittersweet charm. The instrumental style and the finely-carved counterpoint of the young Hindemith still hold their own. The revisions are masterful, though tending to the conventional. They do not oppose the action, but follow in its footsteps—and this in a truly operatic sense. No doubt much has been gained in the "new" *Cardillac*, but as its stylistic unity has been relaxed in an effort to approach a new esthetic, a certain amount of its cohesive force has been lost.

The sold-out performance in Frankfurt was one of the best to be seen in German opera houses today. It was distinguished by a remarkable combination of beautiful voices and good actors. One was struck by the fact that ensemble playing still exists, despite the set-back occasioned by the guest-star system. Willi Wolff was a masterful and impulsive *Cardillac*. Rosi Zapf, a youthful soprano possessed of considerable technical ability, was a real discovery in the role of the songstress.

The designer, Theo Otto, constructed a gloomily Baroque picture

of Paris, with staircases, hanging ornaments, a Trianon stage, and radiant jewel pieces. Set against this fine background, Günther Rennert's direction was brilliantly conceived from scene to scene. The final scene, with the overpowering weight of the mob furiously bearing down upon *Cardillac*, had the stringent élan of great theatre. Georg Solti, the conductor, clearly emphasized the expressionistic and abstract qualities in the score.

Sweden

(Continued from page 7)

very impressive. On the other hand, the Elisabeth of Aase Nordmo-Löwberg was tender and charming and, in its vocal aspects, beautifully executed.

Under the baton of Hans Schmidt-Isserstedt, Haydn's *The Creation* was given clean, buoyantly rhythmic performances on May 6 and 8. The tenor Karl-Olof Johansson was perhaps the best of the contributing soloists. Bernhard Sönerstedt, baritone, sang only adequately, and Edith Oldrup-Björling, soprano, was definitely out of form on that occasion.

On July 6, Mozart's *Bastien et Bastienne* was performed at the Drottningholm Theatre. Elisabeth Söderström, Arne Anderson, and Carl-Axel Hallgren took the leading roles. Torbjörn Lundquist conducted.

Rich and varied programs are scheduled for the Skansen open-air concerts this jubilee summer. Ten concerts have been announced, with Gunnar Staern, Sten Frykberg, Tor Mann, Ortrud Mann, Teodor Reiters, Nils Grevillius, Lennert Nerbe, Carl Garaguly, and Stig Westerberg conducting. Among the soloists will be France Ellegaard, Greta Eriksson, and Robert Rieffling, pianists; Josef Grunfarb and Endre Wolf, violinists; Sigurd Björling, and the soprano Dora Lindgren.

Joel Berglund has been re-engaged for a three-year period as general manager of the Stockholm Opera, and his production schedule has already been partly fixed. Georg Hartmann will stage revivals of *Faust*, *Otello*, and *Fidelio*. Miss Nordmo-Löwberg, mentioned above, will sing Marguerite and Desdemona, and Birgit Nilsson will be heard for the first time in the roles of Isolde and Leonora. Set Svanholm, Sigurd Björling, and Mr. Berglund will be on hand to lend support to their home stage. Sixten Ehrling will conduct the Hartmann revivals, and Joseph Keilberth will take up the baton for *Tristan*, *Fidelio*, and a performance of the Ring cycle.

Sigma Alpha Iota Installs 100th College Chapter

MILLEDGEVILLE, GA.—Sigma Alpha Iota, national music fraternity now celebrating its fiftieth anniversary, has installed its 100th college chapter, at Georgia State College for Women. Other recent additions are chapters at the University of Houston, installed just prior to the Milledgeville unit, and the 101st chapter established at the University of Tampa. A new alumnae chapter, the 64th, was recently installed at Milwaukee.

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Louise Pote

Shown in a scene from the Central City production of *The Merry Wives of Windsor* are Karl Brock as Slender, Leon Lishner as Page, Hugh Thompson as Ford, Jacquelynne Moody as Mrs. Ford, and Gloria Lane as Mrs. Page

Central City Festival

(Continued from page 2)
a huge arena. The crowd gradually enters and seats itself so that some heads show at the sides of the passageway; behind a fence a procession goes by; Escamillo comes out through the fence gate to join Carmen for their duet, and a curtain is dropped as the action begins in the arena. The only disadvantage seems to be that the crowd must be unnaturally silent while the personal action takes place downstage. The dropping of the curtain, however, is supposed to take care of that situation. Because the chorus was singing towards the back of the stage, amplification was used to carry the sound out into the auditorium, a compromise that was not exactly satisfactory, especially when the "live" voices of the principals downstage were mixed in. As always on this stage, space was limited for dancing, but Lillian Cushing made the most of her opportunities in the second and fourth acts with neat little ensembles and solos.

Mr. Oenslager was also responsible for the costumes, which were modeled after those found in Goya paintings. They were the least successful adjunct to his production, particularly the wiry black waxed wigs worn by the entire cast. They were singularly unbecoming to everyone and, I understand, difficult to wear and hear through.

Mildred Miller, as Carmen, sang in the opening performance, revealing first-class musicianship, an opulent voice, and an appealing personality. She seemed almost too refined, how-

ever, to suggest the diabolical nature of Carmen as brought out in the dialogue. Davis Cunningham was the surprise of the performance. His Don José, warmly and securely sung, could hardly have been expected, since he has hitherto devoted himself to more lyric assignments, but his singing was never forced, and he was deeply set in the character. Theodor Uppman's Escamillo represented another fine achievement. He sang sonorously and acted vivaciously. For sheer vocal beauty, Lucine Amara won all laurels. Her singing of Micaela's music was pure delight. Kenneth Smith, a towering Zuniga, was deep-voiced and subtle in acting. Heidi Krall was Frasquita; Edith Evans, Mercedes; Hugh Thompson, Morales; Joseph Folmer, Remando; Emile Renan, Dancairo; and Werner Graf, Lillas Pastia and the Priest. Scheduled for appearances in later performances were David Lloyd, Gloria Lane, Lloyd Thomas Leech, Leroy Hoffman, Shirley Russell, Bettie Clark, and Leon Lishner.

The *Merry Wives of Windsor*, which had its first performance on July 4, owed its immediate success to Elemen Nagy, who designed and directed the production. The staging used an apron and a forestage. (An upper stage was simulated by a backdrop.) The drop and side pieces, which purported to be tiers of boxes, were withdrawn for scenes in depth—the street between the houses of Page and Ford, a room in Ford's house, the Garter Inn, and the final outdoor scene in Windsor Park. Brilliant costumes added to the pictorial effect. The final scene was filled with elves and other fantastic beings in a shimmering array of colors lit by a most effective stage moon.

The first performance was made memorable by the debut of an understudy in dramatic circumstances. Virginia MacWatters, who was scheduled to sing Mrs. Ford, developed a virus infection and was hospitalized two days before the opening. Fortunately, her understudy, Jacquelynne Moody, a graduate of the Hartt School, in Hartford, Conn., where Mr. Nagy is director of the opera department, was prepared in the role, having sung it in the school's production two years ago. She scored a personal triumph, singing brightly with a well-produced voice and acting with spirit. Her coloratura passages were among the musical high spots of the performance.

Supporting Miss Moody in the spirit of good troupers were Gloria Lane as Mrs. Page, Hugh Thompson as Ford, Dezsó Ernster as Falstaff, David Lloyd as Fenton, Shirley Rus-



Louise Pote

Mildred Miller as Carmen and Theodor Uppman as Escamillo in the final act of Bizet's opera, given at Central City

sell, as Anne, Leon Lishner as Page, Karl Brock as Slender, and Emile Renan as Dr. Caius. Particularly notable in this line-up were Mr. Ernster, whose Wagnerian experience at the Metropolitan had not prepared this listener for his broad sense of comedy as the Fat Knight; Mr. Lloyd, who sang Fenton's melodies exquisitely; and Mr. Brock and Mr. Renan, who did well with their comic exchanges as the rivals. The English translation was by Joseph Blatt.

Even though the score of *The Merry Wives of Windsor* is not entirely captivating, there are enough appealing moments to carry the listener along, especially in so charming a production. What was needed to make a really polished performance was more precision, wit, and sparkle from the orchestra, which was the weakest element in the structure.

Kurt Adler, of the Metropolitan Opera, is conducting both Central City operas, with Walter Taussig as assistant. Felix Eyle, of the Metropolitan Opera orchestra, is again concertmaster, and Florence Lamont Hinman is the chorus director.

Perhaps the greatest drawing card was Mr. Stokowski, who conducted the Harmonien Orchestra of Bergen in two splendid concerts. He was in the best of form and drew opulent sounds from the orchestra in fine renderings of works by Bach, Brahms, and Tchaikovsky. Even Bach purists were moved by his interpretations of the chorale-preludes. The excellent Amadeus Quartet gave two programs of Haydn, Mozart, Beethoven, Grieg, and Bartók; Kirsten Flagstad was her own splendid self in excerpts from *Tristan und Isolde* and *Die Göttedämmerung*; and Yehudi Menuhin gave fine readings of Bach's E major and Mozart's D major concertos.

Replacing Edwin Fischer, who was unfortunately indisposed, another Swiss pianist, Adrian Aeschbacher, offered a recital of works by Handel, Beethoven, Mendelssohn, and Schubert, proving to be a fine musician and brilliant technician — a possible successor to Artur Schnabel and to Mr. Fischer himself. Ricardo Ondoposoff was the soloist in two concerts and played concertos by Beethoven and Sibelius with a beautifully polished tone.

Foreign visitors to Bergen were impressed by the program of Norwegian folk dances and music at Bergen's. The courtyard of the old castle, all but destroyed during the last war, served as the stage for the event, which was presented as a gigantic party by the violinist Ole Bull. The most interesting items in the program were the vigorous fiddle playing of Magne Manheim and the dances from various regions of the country. Some of the dances were in the nature of acrobatic display, others were charming pantomime duets. They were all performed in authentic style by practised amateur dancers.

Williamsburg Artist Series To Recall Colonial Days

WILLIAMSBURG, VA.—A special Artist Series of four chamber-music concerts will be presented here in October as part of an eighteenth-century entertainment program. Participating artists, who will appear in Colonial costume in the candlelit ballroom of the Governor's Palace, will include the violinist Paul Doktor; the harpsichordist Emerson Meyers, directing the Chamber Arts Ensemble; and the Cambridge Festival Ensemble, with Robert Brink, violinist, and Daniel Pinkham, harpsichordist. The programs will be made up of music performed in Colonial times and will be given on Tuesday evenings, beginning Oct. 6.

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JUSSI BJOERLING
ROBERT WEEDE

MAC MORGAN
EDWARD DOE
LUIGI VELLUCCI

For further information, address Secretary OPERA GUILD OF GREATER MIAMI, 625 S. W. 29th Road, Miami 36, Florida